Kine Weekly

FEBRUARY 18, 1960
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WORLD-TOPPER!

He's sitting on top of the film world because he has booked the best in the world—**M·G·M!** And not only the best new hits, but also the biggest of the old ones. Amazing return-run results are coming in every day on **"IVANHOE"..."SHOW BOAT"..."7 BRIDES FOR 7 BROTHERS" "THE STUDENT PRINCE"..."tom thumb"..."HIGH SOCIETY"** and many other inexhaustible goldmines!

NEXT:—

The signing of Tony Hancock to a multi-picture contract by Associated British was one of the company's most important deals during the last year. The comedian, who through his television performances has become one of Britain's brightest stars, will start his first picture at Elstree in June. Hancock met national and trade press at a reception given by J. R. Wallis who is in charge of studio operations. J. R. Wallis is seen above with Tony Hancock and Robert Lennard, Associated British casting director

TONY HANCOCK SIGNS FOR ABPC

Above: Peter Burnup, "News of the World"; Bill Cartlidge, assistant managing director ABC; Jock MacGregor, "Motion Picture Exhibitor"; To Hancock, Ivon Adams, the "Star" and W. A. Whittaker, Associated British production supervisor; Tony Hancock interviewed by the press. Below: T y Hancock with Paul Boyle, "Sunday Pictorial"; David Nathan, "Daily Mail," Cecil Madden, BBC-TV and Tony Hancock; Frederick Gotfurt, scenario edito Associated British, Tony Hancock and J. R. Wallis

WEEKLY. 18/2/60.

Kine Weekly

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No. 2,733 Thursday, February 18, 1960 Vol. 513

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SAI D NUTS
The
W s Best!

Everyone loves
Lyons Maid

News highlights . . .

Unions seek 40-hour week

AN [illegible]-man delegation from NATKE, the ACTT and the ETU met the BFPA and FBFM [illegible] Monday to demand a 40-hour working week for studio workers. They presented the claim to members of the negotiating committee of the producer associations' joint labour relations committee.

Another meeting will be held, probably at the end of next month, after the BFPA and FBFM executive councils have discussed the matter.

George Elvin, general secretary of the ACTT, commented that television workers had recently been granted a shorter working week. The film industry, which for years has operated a 44-hour week, was beginning to lag behind other industries in this respect, he said.

Irish film finance body

A NEW company, the Irish Film Finance Corporation, has been established in Dublin to assist in the financing of Irish-produced films. Its directors are C. Russell Murphy, a leading Dublin accountant and bank director who is well-known in the entertainment industry in Ireland; Walter Smithwick, head of a large brewery, and J. G. Saunders, a London accountant.

The company has secured funds by mortgage from the Industrial Credit Company, Ltd., and it is understood that it is limited in its activities to financing films made in Ireland.

CEA clears four features

FOUR films have been withdrawn from the list of films which the CEA recommended exhibitors not to book because the producers had sold films to television. They are: "The Story of [illegible]sther Costello," and "The Whole Truth," produced by John Woolf, "The Sheriff of Fractured Jaw," produced by Danny Angel, and "The Third Man," made by David Selznick.

The CEA executive committee decided to clear the films following representations by the distributors, who pointed out that the producers no longer had any financial interest in the pictures. The distributors also gave assurances that the names of the producers would be removed from the screen credits and publicity for the films.

The "John Woolf pictures, distributed by Columbia, and "The Sheriff of Fractured Jaw" [illegible]ntieth Century-Fox) were included in the list of 65 Woolf and Angel films issued by the [illegible] last month following the deal with Associated-Rediffusion. The films were not involved in the deal with A-R.

Exhibitors were recommended not to book the Selznick film (distributed by British Lion) last October, as a result of his deal with the BBC.

Disney-CMA release plan

A release policy has been announced by Walt Disney and CMA for "Sleeping Beauty." Instead of having a London showing first, it will have a provincial release at Easter, be given a London suburban presentation in August.

The plan to change the release pattern—made following talks between Cyril Edgar and CMA representatives—will, it is thought, pay double dividends at the box-office. Apart from covering the school holiday period, it will also take in seasonal holiday makers.

Choice of August for the £2 million film's London release is aimed at enabling seaside theatres later for audiences of summer holiday-makers on pre-release.

ACTT aims to revitalise the NFFC

A RESOLUTION calling on the government to "re-form and revitalise" the National Film Finance Corporation and the British production fund will be put to ACTT members at their annual meeting next month.

Aim of the resolution, put by the producers', directors' and associate producers' section, is to bring the NFFC and production fund more into line "with their original function of encouraging genuine British independent production."

This, it states, should be done in two ways. One was by giving the NFFC "reasonable discretion to aid such British productions by revising its narrow interpretation of profitability and by advancing pre-production money in selected cases." The other way was by ensuring that any levy should be returned to the producers themselves not in cash, but exclusively or substantially in the form of credits for reinvestment in further British productions.

A general council resolution urges the setting up of a planning committee to devise and operate a planned all-the-year-round production programme for the industry.

It "regrets the continued failure of British film employers to plan production so that employment is spread regularly throughout the year" and claims that it is unnecessary to have labour shortages in the summer and heavy unemployment for the rest of the year.

Rank Screen Services Local Filmlet Studios, repeating its opposition to the policy of contraction of the industry, will table a resolution regretting the slow progress made in implementing the policies laid down at the 1959 annual conference. It also instructs the general council to continue to press, through the FFU and

continued on page 22

'LAST ANGRY MAN' FOR ROYAL SHOW

THE selection committee, under the chairmanship of Lord Radcliffe, has chosen Fred Kohlmar's production for Columbia, "The Last Angry Man," for the Royal Film Performance in aid of the CTBF at the Odeon, Leicester Square, on March 28.

Two shorts will be shown—"Sporting Life," by Hillcrest Productions, and "Polygamous Polonious," a Biographic Cartoon Films production.

Viewpoint

THE FUTURE OF CO-PRODUCTION

THE success or failure of the development of co-production between Britain and other countries, provided for in the Films Bill now before Parliament depends in no small measure upon the goodwill of the unions.

There has been close consultation between the producer associations and the unions, and the degree of accord achieved in framing a policy for co-production is shown in the submission made to the Board of Trade on behalf of the BFPA, the FBFM and the Federation of Film Unions. The text of the submissions is published for the first time in the ACTT annual report issued this week.

Although supporting the FFU in the submission to the Board of Trade, the ACTT has criticised points in the submission and made further recommendations. For example, the union wants it made absolutely clear that co-production quota should be additional to British quota and not an alternative, partly or wholly. Naturally, the union is anxious to maintain the level of production in Britain, but it would be unwise to lay down an inflexible policy in this direction, for it is important that quality as well as quantity should be considered as a vital factor.

The value of co-production is that it offers the opportunity for opening up the world market to British production, and, therefore, policy should be determined by factors that will ensure the greatest return of revenue to British producers which, in turn, will stimulate production in this country.

The need for caution in the early stages is appreciated, but the unions' insistence that co-production should be embarked upon in pairs of films, with a 50-50 division so far as labour is concerned, is unnecessarily restrictive, bearing in mind the complexity of arranging a co-production.

Proper safeguards will, no doubt, be introduced in the legislation, but it is important that there should be flexibility to encourage progress in the formative stages.

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Long Shots

IT WILL probably be some while before we know just how far the trade and the programme contractors are prepared to go in any discussions with the Federation of Film Unions on its policy plan for restricting the flow of films to TV.

On Tuesday a 12-man delegation from the Federation, led by Sir Tom O'Brien and George Elvin, met representatives of FIDO for "exploratory" talks. Nothing decisive was reported from this meeting beyond an agreement to refer the unions' views back to the councils of the trade associations.

The same day the ITA was due to decide whether it wants to meet the union men.

The ITA meeting was the outcome of last week's talks between the deputation from the Radio and Television Safeguards Committee, which has adopted the FFU plan, and Sir Robert Fraser, director-general of ITA.

The deputation outlined the federation policy and views to Sir Robert and he agreed to put to ITA the union's request for a further meeting to "go into the full details."

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FOLLOWING the CEA's deputation to the Home Office to discuss the industry's case for the abolition of the Sunday Opening charity levy, Stephen Swingler has lost no time in seeking an indication of the government's intention.

In the Commons next Thursday, he will ask the Home Secretary, R. A. Butler, what reply he gave to the CEA deputation.

On Wednesday, March 2, Mr. Swingler will also return to the argument he brought forward in the Commons debates on the Films Bill.

He will ask the Postmaster-General, J. R. Bevins, "if, in view of the purchase of film companies by television contractors, he will bring forward legislation to apply to television authorities similar obligations to those imposed on cinema exhibitors in respect of the exhibition films."

A new Tory MP, Peter Emery, will demonstrate his interest in films on Tuesday, March 8.

Mr. Emery will ask the Chancellor, Heathcoat Amory how much foreign currency was earned by British films from 1956 to 1959.

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WALT DISNEY is expected to be in London in March. He will then start casting for his new British production, "Greyfriars Bobby," and at the same time he will set up the production of "The Magnificent Rebel," a screen biography of Beethoven.

In the meantime, Card Walker, Disney's vice-president in charge of advertising and sales, and Ned Clarke, foreign sales chief, arrived in London at the week-end.

They are here to discuss British production plans and sales promotion ideas with the Disney office executives and Bill Anderson, vice-president in charge of production.

They hope to see a rough cut of "Swiss Family Robinson," on which Ken Annakin is working at Pinewood.

The Disney team is planning its biggest promotional campaign for the current programme which is described as ambitious in the company's history.

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THE debate on the Films Bill during the second reading in the House of Lords on Tuesday, last week, ranged widely beyond the bounds of the Bill to encompass the cinema tax and the release of films to television, among other vital issues.

Lord Shepherd immediately attacked the continued imposition of the entertainments duty on cinemas. He felt sure that it was the greatest handicap to the prosperity and development of the industry.

The Treasury argument that it was a direct tax on the cinemagoer and not on the industry held no water, he said. "If the duty is on the ticket, that means either that the cinema-owner is charging a higher rate for the ticket than the public are prepared to pay or that you have a figure which the public are prepared to pay and you are denying that amount to an industry which is in most difficult circumstances," he declared.

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LORD SHEPHERD opposed production fund payments to the newsreels as a matter of principle. He asked the government to reconsider

Arriving at London Airport—Card Walker, vice-president in charge of advertising and sales for the U.S Walt Disney organisation, his wife and Ned Clarke, the company's foreign sales chief. The two executives are in London for discussions on British production plans and sales promotion ideas

the information services. But if refused to accept an amendment, consider restricting newsreels to 10 duration on the grounds that the be tempted to turn them into

d for the insertion of a provision which has received levy shall not vision for a period of five years. a sale is made the money received should be repaid to the fund.

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G his special interest as CEA d Westwood, who brings a refresh- o Parliamentary debate on film . pinpointed the problems and the exhibitors.

d the proposal that the govern- subsidise the newsreels rather than from the production fund, at the eature films, which were of more o exhibitors.

wood called for a Board of Trade into the recent sale of 55 features to televis . The films, he said, had received payments om the production fund financed by exhibitors d "now the very films which the exhibitors elped to make are being shown against t free on the television screens of this coun ." It was a very serious matter.

Urging the abolition of the cinema tax, Lord Westwood quoted the statistics of cinema closures and made the point that if closures continued at the same rate there would be only 2,000 left by the end of the present government's period of office—insufficient to sustain a healthy British production industry.

He objected to Clause 14, which increases exhibitors' licence fees. "Is there any other business or trade which is so tied down by regulations, restrictions, taxes and licences?" he asked. With appropriate emphasis on the ridiculous, he went on to point out that an exhibitor needed eight licences to conduct his business—one from the BoT; one from the local authority; three for Sunday, Christmas Day and Good Friday opening; one from the PRS; one from Phonographic Performances, and a tobacco licence to sell cigarettes to patrons.

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LORD RCHIBALD supported the plea for a and again reiterated the FBFM's objections to newsreels having a share of the production fund.

He emphasised that it was not government money that was being given away, but industry money— partly belonging to producers.

"I th it requires a great deal of justification," h id, "to take away even £150,000 of that lev om its prime purpose of supporting feature production, and to give it to newsreels, u it can be shown that there is unanimity he industry for such a change, which there n certainly is not.

Lord ibald gave warning that he proposed to seek mendment to "improve" Clause 5 which with quota relief, and the deletion of C which makes provision for the inclusion he credit title of the name and address maker or the studio where it was made.

H eed with Lord Shepherd who thought that duction treaties should be subject to the of the Cinematograph Films Council. A put forward the FBFM's view that the ndent producer representation on the C be increased. But Lord St. Oswald, for ernment, said this matter had been gav careful thought and it was decided to Council as it stood.

R to Lord Shepherd, Lord St. Oswald said no government had ever bound itself ctions with a body — not even a statutory such as the CFC—before making and implementing international agreements. But that was not to say that the government would not consult the CFC. In fact it had stated that it would.

On the question of cinema tax, Lord St. Oswald, of course, stated that he could not anticipate Budget proposals.

Referring to the television issue, he stated that television films do not obtain the benefit of the levy, and for this purpose a television film was defined as a film which was shown on television within a year of registration.

The industry, therefore, had a year's respite but did not think it was enough. He advanced the argument that the life of a film in the cinema was about four years, to indicate that the "respite" was actually much longer.

But Lord Shepherd interjected to emphasise that exhibitors were not worried about age, but the fact that films are going to be shown on television.

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LORD ST. OSWALD said it was regrettable, but perhaps inevitable, that the film industry should regard the television industry not with suspicion but with hostility. "There is very little thought at the moment of peaceful co-existence between them," he added.

The hostility was implicit in FIDO and had come out into the open in the threat of the Federation of Film Unions.

His final comment was that although Lord Shepherd "may be brave enough to step into this battlefield. I am frankly not brave enough to follow him into it today."

After reiterating the government's reasons for according the benefits of quota and levy to newsreels, Lord St. Oswald said the clause offered the newsreels a new lease of life during the seven-year-life of the Bill at a comparatively small cost.

Their future existence will then be reviewed in the light of success or failure during that period, he concluded.

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SPYROS SKOURAS can be justifiably proud of his decision to join forces with John Brabourne in the production of "Sink the Bismarck!" It is a great picture, and unquestionably one of the finest examples of Anglo-U.S co-production.

The premiere last week attended by Prince Philip and Earl Mountbatten was vested with a dignity appropriate to the occasion, and it considerably benefited two deserving causes, the King George's Fund for Sailors and the Navy League Sea Cadet Appeal.

I am told that at the request of Sir Winston Churchill, Spyros arranged to fly a print of the picture to Monte Carlo so that Sir Winston could see the production while a guest aboard the yacht of Greek shipowner Aristotle Onassis.

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OUR congratulations go to Reg Oulton and to Alfred Castellain, both of whom have been elevated to the board of AEI Sound Equipment,

Reginald Oulton (left) and Alfred Castellain have both been appointed executive directors of AEI Sound Equipment

formerly more familiarly known to us as BTH Sound Equipment.

Reg is now executive director and general manager of the company, and Alfred is an executive director and chief engineer.

Ernest Bowers, formerly managing director, has resigned from his executive duties to join the AEI Lamp and Lighting company. However, he retains a seat on the board of AEI Sound Equipment.

The company is a subsidiary of the AEI group developed out of the BTH organisation which Reg and Alfred have served for a considerable number of years.

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VARIETY CLUB'S eighth annual dinner and dance on Saturday is expected to be a record breaker in all respects.

For a start, arrangements have been made to cater for 960 guests, the largest attendance to date.

The brochure, which has been Dickie Pearl's responsibility once again, is expected to yield £11,000 in advertising revenue, which is the highest yet.

Furthermore, 2,000 gifts have been collected for the tombola and it looks as though the raffle for the car will top last year's best-ever figure.

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ANY notion that "South Pacific" will be replaced by "Porgy and Bess" at the London Dominion at an early date can be discounted by the current returns at the box-office.

In its 96th week at the Dominion, the film played to capacity over the week-end and the week-day business was only a few pounds below the returns during the initial period of the run.

In Manchester, where the film is in its 95th week, business is still running at top level.

On Monday, John Ware received a telegram stating that every seat had been sold for last Sunday's matinee, despite the snow which blanketed the area.

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THAT deserving organisation the National Spastics Society is receiving the generous help of George Minter, of Renown, and producer Margaret K. Johns.

George has agreed to handle the distribution of "Jessie," a drama of a little spastic girl, made by Margaret Johns's company, Libertas Films. The entire returns from the film's distribution will go to the society.

The film was shown last week to an audience of newspaper editors and journalists who were impressed by the production. It is a story film and not merely an appeal for the NSS.

The pressmen also heard the chairman, I. D. Dawson Shepherd, outline the society's plans to spend a million pounds to educate and train spastic children.

"Jessie" is the first of a number of films of a dramatic nature which it is proposed to produce to aid the society in its humanitarian work.

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HAPPY visitor to London this week was Gladys, the wife of B. T. Davis, the well-known Birmingham exhibitor and a past-president of the CEA.

Mrs. Davis was in town to receive the OBE conferred upon her in the New Year Honours List for political and public service in Birmingham.

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SORRY to hear that Michael Carreras is under the weather and is expected to be confined to bed for two or three weeks.

I suspect that he, as a member of the prolific Hammer production team, is feeling the effects of the strain of maintaining a continuous production programme.—**The Stroller.**

News of the Week

KRS introduces a new licensing contract

A NEW set of standard conditions for use between renters and exhibitors on the licensing of films, which has been drafted by the KRS, will operate from March 1: but there will still be opportunity for amendments.

The KRS has set March 1 as the date to introduce the new conditions in view of certain legal complications. At the same time, though, it has stated that it would be prepared to discuss them at future meetings of the Joint CEA-KRS Committee "on entirely the same footing as would have applied had the adoption of the conditions followed the discussions."

Copies of the document containing the new conditions are to be sent to exhibitors by the KRS.

CEA general secretary, Ellis Pinkney, told KINE. that "at first glance there doesn't seem to be much in it that has not been in renters' contracts in one way or another in the past." Renters had, up to now, had their own conditions. A standard contract was something both the CEA and KRS wanted.

This was reported at last week's meeting of the CEA executive committee, when it was agreed to accept the KRS assurance that it would discuss any points exhibitors might want to raise after the conditions had been brought into operation.

S.O Levy.—The CEA's written memorandum urging the abolition of the S.O Levy is to be considered by the Home Secretary. Dennis Vosper, Parliamentary Under-Secretary of State, asked the CEA to submit the memorandum when an association deputation visited the Home Office earlier this month. When he receives it he will, he said, discuss the levy situation with the Home Secretary.

Executive committee members were told that Mr. Vosper had said he fully appreciated the CEA point of view on the subject.

The deputation, it was reported, had drawn attention to the anomalies of the contribution in the light of changed conditions since 1932. In particular, they had contrasted the positions of the cinema and commercial television, which was not liable for any equivalent levy.

Censor.—The association has been asked by the secretary of the British Board of Film Censors, John Trevelyan, to ensure that press shows of "A" films at theatres showing an advertised "U" programme do not become a regular practice.

Mr. Trevelyan said in his letter that one instance of this recently came to his notice.

Carbons.—Following his investigation, Dr. Leslie Knopp, the association's technical adviser, has reported that the increased prices introduced by carbon manufacturers for low intensity carbons appeared to be justified.

Tombola.—The executive committee is to consider making representations to the Home Secretary on the unfair competition of tombola. It agreed to give the question further consideration after expressing sympathy for exhibitors already facing the competition—unfair competition because it was in no way controlled by statutory regulations or licensing conditions.

Subscriptions.—Discussing subscriptions, it was agreed to leave the question of a revision in the rates until after the Budget.

Exhibition.—It was agreed to support, in principle, next year's Education and Careers Exhibition. The question of a stand at the exhibition will be raised with the Five Associations Committee.

Stamps.—The executive committee has recommended one of the branches not to take part in a scheme under which cinemas gave patrons "green shield stamps." Making the recommendation the executive pointed out that the association's policy had always been against any form of incentive scheme. It was considered that apart from the element of unfair competition, possibly on a cut-throat basis, any benefits gained in the early stages were generally lost in time by other exhibitors following suit.

December admissions reach lowest-ever

CINEMA admissions and gross box-office takings dropped to their lowest-ever level in December.

Average weekly admissions for the month—a five week period—were 9,500,000, compared with 10,400,000 the previous month and 11,800,000 in October last year. The weekly average for box-office takings fell from £1,230,000 in November to £1,100,000.

The amount of entertainments tax paid in December dropped by £110,000—from £550,000 in November to £440,000.

CMA's top showmen must wait

CMA's champion showmen for 1959 will not be made known until John Davis presents their prizes at a special Showmanship Luncheon at the Dorchester Hotel on March 8.

At present, only top executives know the results beyond the ninth week of the elimination, which saw Robert Cockburn, of Skipton Odeon, three points ahead of David Lowe, of Ipswich Gaumont, with Sale Odeon's Brian Bint and Taunton Odeon's Ron Crawshaw tied for third place.

At the luncheon, the champion showman will receive the trophy, a replica for permanent retention and £250. Runners-up get £100 and £50 respectively, with commemorative trophies.

In addition, a further £1,350 has been awarded in prize money to the 27 showmen who, by their consistent endeavours throughout the year, have topped their leagues in each of CMA's nine regions.

These £50 winners are:—

Region 1.—A. W. F. Wall, Falkirk Gaumont; P. A. Stewart, Hamilton Odeon; C. H. Reed, Perth Cinerama.

Region 2.—J. S. G. Philcox, Bradford Gaumont; B. E. Symmons, Harrogate Odeon; S. Robdrup, Darlington Gaumont.

Region 3.—J. H. Saunders, Manchester Odeon; B. F. L. Bint, Sale Odeon; B. W. Beetles, Cheetham Hill Odeon.

Region 4.—L. Putsman, Birmingham Gaumont; G. Lockyer, Stafford Odeon; D. Clarke, Stoke Gaumont.

Region 5.—D. P. Lowe, Ipswich Gaumont; K. J. Gasper, Hornchurch Odeon; R. Farmer, St. Albans Gaumont.

Region 6.—P. C. Amerena, Ramsgate Odeon; P. H. Lane, Cosham Odeon; T. D. Short, Southampton Rialto.

Region 7.—A. M. Edwards, Plymouth Gaumont; B. I. Craig, Cardiff Odeon; R. Crawshaw, Taunton Odeon.

Region 8.—G. W. Hurt, Finchley Gaumont; P. G. Browne, Harlesden Odeon; [illegible] O'Loughlin, Hackney Odeon.

Region 9.—C. B. Wills, Camberwell Odeon; A. W. Street, Richmond Odeon; S. [illegible] Hobart, East Dulwich Odeon.

'CAN-CAN' PREM[illegible] RE ON MARCH 2

TWENTIETH CENTURY-FO[illegible] and The Rank Organisation have signed [illegible] eal for Cole Porter's "Can-Can," filmed [illegible] Todd-AO, to have its European premi[illegible] at London's Metropole, Victoria, on M[illegible] h 22.

The Technicolor musical w[illegible] h stars Frank Sinatra, Shirley MacLain[illegible] Maurice Chevalier and Louis Jourdan will [illegible] en have an indefinite run at the theatre.

"Oklahoma," the current Todd-AO attraction at the Metropole, where it has had a successful extended season since Boxing Day, will close after business on March 8.

The theatre will have its stalls re-planned and re-seated prior to the opening of "Can-Can."

Special previews f[illegible] 'Too Young To Lov[illegible]

SPECIAL discussion previews [illegible] ve been organised by CMA and RFD for [illegible] X certificate delinquency drama "Too Youn[illegible] o Love." Three screenings have been held [illegible] he RFD theatre and others are planned by C[illegible] at local level next month. Guests at the Lond[illegible] previews were chosen by CMA managers fro[illegible] heir contacts in the fields of sociology and [illegible] fare and included several well-known magi[illegible] tes and clerics as well as high ranking po[illegible] welfare and probation officers. A number of [illegible] der teen-age girls were also present with their [illegible] rents. Herbert Smith, the film's produce[illegible] attended each evening for informal discussion.

The film will be generally release[illegible] Odeon and Gaumont Theatres playing Natio[illegible] Releas programmes on March 13.

Royal ...iests at 'Ben-H... ' showing

...d Duchess of Gloucester are to ...charity performance of MGM's ...film, "Ben-Hur," in aid of the ... Association, which is being held ...day) at the Empire Theatre, ...e.

...is been sold for this occasion, ... to be one of the most ...al galas of the year.

...Air Force officials will be wel... ...al party.

Winter ...production for Argen...ne festival

GEORGE ...INTER'S latest production, "The Rough and ... Smooth," has been selected as the official ...itish entry for the International Film Festi... ...at Mar del Plata, Argentina.

The Mar... ...l Plata Festival, organised by the Permanent ...mmission of International Cinematografic Fe...vals of the Argentine Republic, takes place ...om March 8 to 17.

Anglo's 'Constable' on the beat this month

ANGLO AMALGAMATED'S comedy "Carry on Constable" will be trade-shown at Studio One, Oxford Street, today (Thursday) at 10.30 a.m.

This Peter Rogers production, latest in the fabulous "Carry On" series, commences a West End season at the Plaza, Piccadilly, on February 25. ABC pre-release engagements will commence concurrently with the West End opening on February 25.

Nat Cohen and Stuart Levy predict that "Constable" will beat their 1959 box-office champion "Carry On Nurse."

Anglo has signed a three years agreement for the distribution of all its films in Israel by Stiller, Ltd., of Tel Aviv.

The agreement comes into effect immediately.

CEA BRANCH REPORT

Branch disagrees with sugge...ed pattern

NORTH ...N.—Members attending the February ma... were sharply critical of opinions attributed ... Kenneth Hargreaves, managing director ... ...lumbia, by a Newcastle newspaper.

Sugges... ...hat the future pattern would be of fewer ... better films playing for increasing periods ... big centres, Mr. Hargreaves is reported ...ve said: "It is a pattern that will, I am afraid, ...t out the family suburban cinema. ... ...fraid more cinemas will close; but many ... have closed before if it had not been ... war."

Sev... ...ners of suburban halls were concerned ... ...e foregoing would be read by many of ...ons as foreshadowing the closing down ...urban cinemas and that, besides depressing ...onage still further, it would tend to influence ...nts against apprenticing bright boys to the ...stry.

The ... suggestion that Mr. Hargreaves

continued on page 22

ACTT defines its policy on co-productions

CO-PRODUCTIONS under the new Films Bill should only be permitted at first for a trial period, producing in pairs of films. This point is made in part of the ACTT's annual report which deals with the union's criticisms of the BFPA-FBFM-FFU submission to the Board of Trade on co-production.

The union adds: "A final decision should be taken in the light of experience in this trial period. ACTT's co-operation will depend on whether the results show that co-productions will benefit both our members and the industry generally and will not result in any adverse effect on employment or general wages and conditions of our members."

The joint submission by the two producer associations and the FFU to the Board of Trade, made in August last year, was confined to the main principles involved.

It was understood that films made under a co-production agreement between two countries would be counted as national films of both countries.

Co-production activity between other countries was mentioned. Between 1947 and 1958 France made nearly 400 and Italy over that number. Increased interest had also been shown by West Germany, Spain, Yugoslavia and other countries.

The submission stressed that Continental countries had turned to co-production as a solution to major problems which were common also to Britain. In addition, they facilitated the financing of more ambitious films, which have "the best chance of surviving all these difficulties."

Leaders of film industries in Continental countries had repeatedly expressed a desire for Britain to join in co-productions. "If we fail to do so we will be contracting out of a valuable film community and jeopardising the commercial future of our films in those markets. If we deliberately become outsiders we will hamper ourselves in all negotiations about restrictive barriers to the export of our films," the submission stated.

It was believed, too, that co-production agreements would result in the increased production of British films.

More work

The submission emphasised that an essential condition of the union's support was that employment was not adversely affected. Producers fully agreed there should be more work for their members with co-productions.

The producers agreed, also, with another condition of the union's support—that the annual quota figure should be adjusted to take into account the output of co-productions which would rank as British quota films. On this point the ACTT feels that it should be made completely clear that co-production quota is absolutely in addition to British quota and not in any way an alternative.

The unions, stated the submission, had stressed that any films enjoying the benefits of a co-production agreement must be for cinema release and not screened on TV. Producers agreed in principle to this, and both the producers and the unions hoped the government would secure this provision in all co-production agreements.

The only ACTT criticism on this point was that the union thought the ban on showing co-productions on TV should clearly apply to Britain and the other country involved in the agreement.

France, Italy and Germany were mentioned in the submission as the countries with which co-production agreements were most likely to succeed. It was possible, though, they might also be successful with Poland and Yugoslavia, but on a minor scale.

Eager to safeguard conditions of employment, the unions would not support any co-production agreement which would mean British films exploiting foreign labour. Producers had given their assurance that this was not their intention, and one safeguard suggested by the unions was that co-production agreements should be made only with countries with genuine unions and genuine collective agreements on wages and conditions.

It was not suggested that an immediate flood of co-productions was likely or desirable. It would, the submission maintained, probably be best to experiment on a small scale with a number of countries rather than concentrate on one country.

Dealing with the nature of agreements to be negotiated, the submission considered that as far as possible "we should follow the pattern of existing co-production agreements." However, a considerable amount of freedom should be preserved for those who had to negotiate the individual deals, particularly in the early period. The principle of flexibility should be written into each of the agreements, it was thought.

Full benefits

Itemising the points to be included in a co-production agreement, the submission stated that the basic provision was that films were considered as national films by the authorities of both countries and were entitled to the full benefits enjoyed by the national films of each country.

They would rate as British quota and be entitled to levy and, similarly, receive equivalent benefits in the other country. Although many agreements laid down that benefits such as levy were reserved for the producer in the country concerned, it seemed, said the submission, that judgment on how to deal with that problem should be reserved until it was clear what would happen in the new Aid Laws on the Continent.

The general feeling was that the partners in a co-production scheme should have a considerable degree of freedom in their negotiations on this issue. But it was reasonable that, as a first priority, receipts from all sources including levy in the British Isles should be used to recoup the British partner. At the same time, receipts, including any equivalent benefits in the other country, should go to the partner there.

The sharing of further receipts, both from the British Isles and the other country, could be left to the individual contract between the partners.

Directors, technicians and actors would normally be nationals of the two countries, but exceptions would be permitted in cases for directors and actors who might have a special contribution to make.

Although co-productions were partnership films, the ratio of the partnership might vary, the submission points out. Sometimes each partner had an equal financial interest, but often the minority partner might have only a 30 per cent. share.

In exceptional cases the minority interest might fall even lower, but such exceptions would require

continued on page 22

TECHNIRAMA
THE IDEAL PROCESS
for
70 mm. ROAD SHOWS
(with 6 channel stereophonic sound)
and
35 mm. RELEASE PRINTS
A PRODUCT OF TECHNICOLOR

Reviews for Showmen

Edited by JOSH BI[illegible]NGS

New films at a glance

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office [illegible]le
Beast from Haunted Cave (Grand National)—U.S.	**65 min. (X)**	Michael Forest ... Sheila Carol Frank Wolff	Supernatural melodrama concerning romance between gangster's alcoholic moll and ski-ing instructor during battle with fearsome monster. Script and acting uneven, but action brisk, love interest popular and snow covered scenery attractive	**Usable "gimmic[illegible] second (NC)**
†Dog of Flanders, A (20th Century-Fox)—U.S	**96 min. (U)**	David Ladd ... Monique Ahrens Donald Crisp	CinemaScope and De Luxe Color, boy and canine melodrama, set in turn of the century Flanders, about budding artist and his faithful pooch, dogged by misfortune. Story disarmingly ingenuous, David Ladd and Patrasche, the wonder dog, natural, sentiment wholesome, drama uninhibited, humour refreshing and authentic backgrounds picturesque	**Very good po[illegible]ar and family fare (CC)**
Gigantis, The Fire Monster (Eros)—Foreign	**76 min. (A)**	Hiroshi Koizumi Setsuko Wakayama Mindru Chiaki	Hectic stunt melodrama dealing with modern community menaced by Gigantis and Angurus, pre-historic monsters. Tale fantastic, but model, crowd and camera work effective and climax showmanlike	**Reliable gimmick "double bill" (C)**
†Goliath and the Barbarians (Anglo Amalgamated)—Italian—U.S	**85 min. (U)**	Steve Reeves ... Chelo Alonso Bruce Cabot	Colorscope and Eastman Color action melodrama, unfolded in sixth century Italy, about muscle man who settles hash of warring kings and tribes. Plot somewhat dishevelled, but acting exuberant, light relief bizarre, highlights both rugged and spectacular and staging impressive	**Good popular industrial hall hokum (C)**
***Jazz Boat ... ... (Columbia)—British**	**96 min. (A)**	Anthony Newley Anne Aubrey Lionel Jeffries	CinemaScope "Teddy boy" melodrama illustrating wild adventures of young electrican posing as cracksman. Tale patchy, but team work tireless and versatile, humour and rough stuff hearty, songs catchy, Ted Heath's music lively and backgrounds widely varied	**Good British popular booking (C)**
***Let's Get Married ... (Eros)—British**	**90 min. (A)**	Anthony Newley Anne Aubrey Bernie Winters	CinemaScope comedy drama, with obstetric fringe and songs, showing how timid medical student gains confidence through marriage to "fallen" fashion model. Story dishevelled, but cast eager, feminine appeal strong, slapstick boisterous, staging good and numbers tuneful.	**Reliable British star and title proposition (C)**
Man of Straw—The Seducer (Mayfair)—Italian	**85 min. (A)**	Pietro Germi Luisa Della Noce Franca Bettoja	Down-to-earth Italian domestic melodrama, given English sub-titles, describing tragic consequences of married working man's affaire with single girl. Theme moving, characterisation sensitive, low life atmosphere convincing and distaff side strong	**Good Continental woman's film for commercial and art houses (C)**
Seven Thieves ... ... (20th Century-Fox)—U.S	**101 min. (A)**	Edward G. Robinson Joan Collins Rod Steiger	CinemaScope romantic adventure about plot to rob safe at Monte Carlo's Casino. Tale intriguing, acting first-class, love interest popular, humour neat, suspense big, settings authentic and colourful, dialogue crisp and climax theatrically effective	**Capital genera[illegible] booking (C)**
Surrender—Hell! ... (Warner-Pathe)—U.S	**73 min. (A)**	Keith Andes ... Susan Cabot Paraluman	Factual World War II melodrama concerning young U.S Army officer who builds up guerrilla force from Filipinos and headhunters and helps defeat Japs. Cast adequate, romantic asides agreeable and combat scenes realistic, but appeal limited	**So-so "program[illegible]er" (C)**
†Venice, The Moon and You (Gala)—Italian	**100 min. (A)**	Alberto Sordi ... Marisa Allasio Nino Manfredi	Eastman Color comedy "travelogue" dwelling on romantic vicissitudes of handsome Venetian gondolier. Players attractive and backgrounds both varied and picturesque, but humour thinly spread over inordinate running time	**Insipid Contine[illegible]l light fare (C)**
Wasp Woman, The ... (Grand National)—U.S	**60 min. (X)**	Susan Cabot ... Fred Eisley Barboura Morris	Hectic science-fiction melodrama about woman cosmetic magnate who experiments with rejuvenator extracted from wasps, but gets fatally stung. Monster "thrills" extravagant, but acting adequate, camera work good and feminine angle considerable	**Reliable gimmic[illegible] double bill" (NC)**

(C) SUITABLE FOR CHILDREN (CC) EXCELLENT FOR CHILDREN (NC) NOT FOR CHILDREN
* BRITISH QUOTA PICTURE † IN COLOUR

Seven Thieves

...entury-Fox. American (A). Cinema-...ected by Henry Hathaway. Featuring ... Robinson, Joan Collins and Rod ...,171 feet. Release March 28, 1960

...SEFUL and gloriously improbable ...pe adventure melodrama: It deals ...cessful raid on the safes in Monte ...ed Casino by international crooks, the ...oblems of all intimately concerned and ...y, lucrative, way out for those roman- ...olved. The hand-picked players are ...ployed against authentic backgrounds, ...iment is not ignored, verbal exchanges ...and the penultimate sequences grip. ...ctual fade-out is a showmanlike con- ...of the saying "crime does not pay." ...adapted from Max Catto's novel, the ...he gay nostalgia and thrills of the late ... Oppenheim's colourful best-sellers. ...neral booking.

Sto... Paul Mason, an impoverished fellow, ...d from jail, gets an urgent call from ...end, Theo Wilkins, a discredited pro- ...Monte Carlo. The two eventually meet, ...some while before Theo reveals his ...the Casino's vaults and secures Paul's ...on. Other gang members include ... striptease dancer, Pancho, her friend, ... Le May, a jittery employee at the ...namoured of Melanie, Louis, a safe ...and Hugo Baumer, bull-necked mechanic ... of the getaway car. At Theo's re- ...quest, Paul becomes their leader and the raid, ...timed to take place during a ball, is carefully organised, but there are many unexpected snags. Finally, the fabulous crib is cracked, but the tension kills Theo, actually Paul's father, and the loot proves too hot to handle. Paul and Melanie, now in love, decide to return the money, but the rest have other ideas and there is some gunplay. However, Paul and Melanie have their way, and luckily win a fortune at the tables.

Production.—The picture unfolds in modern Monte Carlo, yet oddly enough vividly recaptures the glamour of the pre-war Riviera, which past thriller writers found so fruitful. Edward G. Robinson shows all his old skill as Theo, who had dedicated his few remaining years to perpetrating the perfect robbery. Joan Collins subtly combines sensibility and sex appeal as Melanie. Rod Steiger contributes a smooth portrayal as Paul, and Eli Wallach, Alexander Scourby, Michael Dante and Berry Kroeger score as Pancho, Raymond, Louis and Hugo. Theo's and Paul's close relationship and the growing love between Paul and Melanie emotionally link the ...ments of suspense created during the planning and execution of the raid, and the "happy" ...ending is theatrically effective, if morally indefensible. Authentic interiors and exteriors and first-class musical accompaniment complete the ...office oracle.

Points of Appeal.—Holding and intriguing story, ...ever characterisation, resourceful direction, ...pular sentiment and romance, gripping ...high... and CinemaScope.

A Dog of Flanders

...Century-Fox. American (U). Cinema-Photographed in De Luxe Color. ...by James B. Clark. Featuring David ...nique Ahrens and Donald Crisp. 8,689 feet. Release not fixed

...T-WARMING CinemaScope and De ...or small-boy-and-dog melodrama. In- ...Ouida's novel and set in turn of the ...Holland and Belgium, it's about a young ...an aspiring artist, and his faithful pooch ...er being dogged by ill fortune, firmly ...ir feet on the path to happiness. There ...gimmicks and subtlety is eschewed, but ...d world" drama, comedy and sentiment ... expressed by stars, supporting players, ...and even the hound, renowned for ...formance in "Old Yeller," against de- ...and authentic backgrounds, artfully alter- ...nd entertain. Restful and compelling make- ...it should disarm and charm young and ...ke. Very good popular and family fare.

...ry.—A dog left to die by its brutal master ...road near Antwerp is befriended by Nello, grandson of Daas, a poor milk carrier. Nello, who wants to become an artist, calls the animal Patrasche and when the latter recovers it helps Nello and Daas in their work. Later, Patrasche's former owner sees the dog, beats Nello and seizes Patrasche, but Nello eventually regains his pet and in a fury both he and Patrasche attack the man and accidentally cause his death. Shortly afterwards, Daas dies and Nello struggles to keep himself and Patrasche, but hopes for an art scholarship. His entry is, however, rejected and, miserable and unhappy, Nello leaves Patrasche with Alois, his childhood sweetheart, and runs away. Piet, an artist who had encouraged Nello, and his model, Corrie, now his wife, trace Nello, aided by Patrasche, to Antwerp's famous cathedral, where he is admiring Rubens' great three-panel "Crucifixion." Piet offers Nello an apprenticeship and Corrie mothers him.

Production.—The picture, which takes a leaf from Disney's homely book, is carried along mainly on milky waves of human kindness to its "and it's turned out nice again" ending. David Ladd doesn't articulate too clearly, but he certainly looks and acts the part as Nello. Donald Crisp is effective as the proud, if poverty-stricken, Daas, Siobhan Taylor makes a likable Alois, Theodore Bikel and Monique Ahrens introduce an appropriate Bohemian touch as Piet and Corrie, and the rest, including Patrasche, the wonder dog, also catch the true feeling of the period. The cruelty shown by Patrasche's original owner heightens the drama, but there are few really harsh moments. Its rural and Antwerp backgrounds and Rubens' masterpiece are superbly photographed, and the music is equally impressive. In all, a beguiling "flashback" to the golden, uninhibited "Chatterbox" days.

Points of Appeal.—Friendly tale, competent juvenile and adult players, clever dog, human angle, sly humour, attractive settings, CinemaScope, De Luxe Color and U certificate.

Jazz Boat

Columbia. British (A). CinemaScope. Featuring Anthony Newley, Anne Aubrey and Lionel Jeffries. Produced by Harold Huth. Directed by Ken Hughes. Screenplay by Ken Hughes and John Antrobus. Director of Photography, Nick Roeg. Musical Director, Muir Mathieson. 8,643 feet. Release March 21, 1960

COMEDY melodrama with songs, presented in CinemaScope. It concerns a young electrician who idly boasts that he is a slick cracksman, but is only too eager to call it a day after vicious Teddy boys take him at his own rash word. The story is a bit short on emotional appeal and suspense, but the hero and the hoodlums, who, needless to say, spend much time attending jam sessions, are roundly drawn, there is no lack of action, and the penultimate highlights are staged in a de luxe Thames pleasure cruiser and Margate's famed "Dreamland." Moreover, Ted Heath and his Music puts additional pep into both comedy and rough stuff. Good British popular booking.

Story.—Bert Harris, an electrician, visits the Chislehurst Caves accompanied by Renee, his girl friend, but angers Spider, Holy Mike and The Dancer, petty thieves, because he rock 'n' rolls with The Doll, Spider's curvacious moll. Later, Bert repairs a burglar alarm at Macey's, a jewellers, and allows The Jinx, a member of Spider's mob, to believe that he is The Cat, a notorious crook. The Jinx tells Spider and the latter and his gang compel Bert to join in a raid on Macey's. Bert luckily secures the loot and intends to return it, but there is a lot of rushing around and violence aboard the Jazz Boat, bound for Margate, before Thompson, a wily police sergeant, corners Spider. Thompson also grabs Holy Mike, The Dancer and the gems, but lets Bert, Renee and The Jinx, who had helped Bert retrieve the stones, go free.

Production.—The picture opens in the Chislehurst Caves and virtually closes in the Jazz Boat and the colourful "book-ends" furnish a valid excuse for the inclusion of Ted Heath and His Band, seen and heard at its best. Anthony Newley seizes his opportunities and sings in the top crooner manner as Bert. Anne Aubrey cuts a cute figure as The Doll, James Booth, Bernie Winters, David Lodge and Al Mulock form a rum quartet as Spider, The Jinx, Holy Mike and The Dancer, and Lionel Jeffries proves yet again that he is the screen's most effective bit part player as "flat-foot" Thompson. The more dramatic scenes occur in London, but comedy rather than crime is the film's strong suit.

Points of Appeal.—Lively tale, stars, Ted Heath, hearty humour, colourful and widely varied backgrounds, catchy songs and CinemaScope.

Let's Get Married

Eros. British (A). CinemaScope. Featuring Anthony Newley, Anne Aubrey and Bernie Winters. Produced by John R. Sloan. Directed by Peter Graham Scott. Screenplay by Ken Taylor. Director of Photography, Ted Moore. Musical Director, Edwin Astley. 8,165 feet. Release not fixed

COMEDY DRAMA, photographed in CinemaScope, with an obstetric fringe and occasional tunes. It's about a shy medical student who conquers nervousness after marrying a lovely model, betrayed by her lover, and gives her bouncing baby a name. A popular and talented cast eagerly tackles the wildly incredible mixture of sentiment, slapstick and song and the upshot is heartwarming and jolly, if dishevelled, light entertainment for the not too sophisticated of either sex. Incidentally, the staging leaves nothing to be desired and more than one of its vocals tickles the ear. Reliable British star and title proposition.

Story.—Anne Linton, a beautiful top fashion model, an unmarried, expectant mother, is helped by Dickie Bird, a self-conscious student doctor, who has become a temporary laundry lorry driver so that he can meet people and gain confidence. Aided by his wacky chum, Bernie, Dickie fixes up Anne in a boarding house run by Mrs. O'Grady, a garrulous old trouper, and finds her a job at the laundry. Before long everybody believes Dickie is responsible for Anne's condition and they make a marriage of convenience, but later Anne gets angry because Dickie cannot raise enough courage to see the hospital Dean about resuming his medical work. Anne's time comes unexpectedly while she and Dickie are visiting a farm and Dickie not only safely delivers the child, but learns that Anne truly loves him.

Production.—The picture, which has a go at everything from knockabout to genuine romance, music, song and the birth of a baby, may not quite succeed in satisfying all of the people all of the time, yet has something for practically everybody. Anne Aubrey looks attractive and displays real feeling whenever offered the chance as Anne, and Anthony Newley shows versatility as Dickie, but a little of Bernie Winters, seen as Bernie, goes a long way. Hermoine Baddeley, Lionel Jeffries and Diane Clare are the most prominent of the rest. During Anne's confinement the R.A.F., the police and the fire brigade are alerted, and the schemozzle gives a showmanlike touch to the finale. As already stated, no expense has been spared on the cast or production.

Points of Appeal.—Popular and competent players, strong feminine angle, uninhibited fooling, good staging, tunes and CinemaScope.

Goliath and the Barbarians

Anglo Amalgamated. Italian-American (U) Colorscope. Photographed in Eastman Color. Directed by Carlo Campogalliani. Featuring Steve Reeves, Chelo Alonso and Bruce Cabot. 7,732 feet. Release not fixed

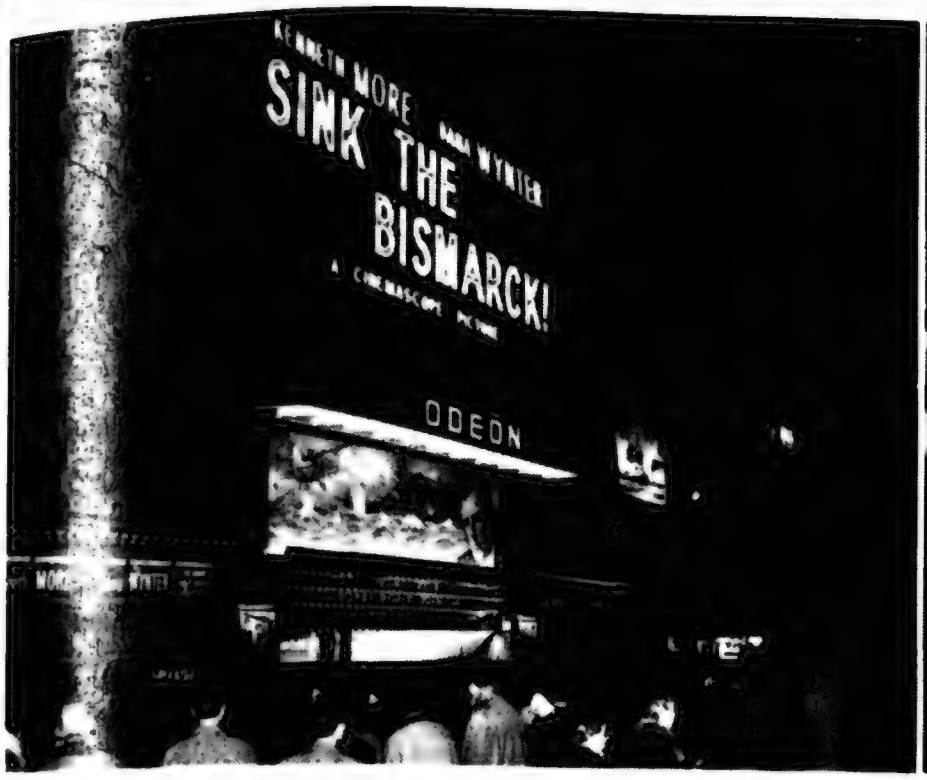
FULL-BLOODED Italian-American Colorscope and Eastman Color action melodrama, unfolded in Italy during the stormy sixth century. It tells how a bearded muscle man, nicknamed Goliath, settles the hash of warring kings, dukes and serfs and picks himself a ripe peach. The warriors, headed by Goliath, portrayed by Mr. Universe, the world's most perfect man, occasionally get under each other's feet and its dialogue is anachronistic, but the highspots, which include wild orgies as well as bloody forays, are

continued on page 20

DUKE ATTENDS 'BISMARCK' PREMIERE

" The most splendid film premiere London has seen for years "—that was how one daily paper summed up the first night of the John Brabourne production " Sink The Bismarck! " at the Odeon, Leicester Square, last week. Attended by Prince Philip, who was accompanied by Earl and Countess Mountbatten, the charity premiere was also attended by the Lords of the Admiralty, top Naval personnel, survivors of the epic action and stars and celebrities of the sporting and show business worlds. Spyros Skouras, president of 20th Century-Fox, distributor of the picture, flew to London for the occasion and, with Mrs. Skouras, his daughter and son-in-law, was presented to the Duke of Edinburgh. On the right are Lord Mountbatten, the Duke of Edinburgh and Lord and Lady Brabourne

Above: The Duke of Edinburgh, Spyros and Mrs. Skouras and Lord Brabourne; Earl Mountbatten chatting with Spyros and Mrs. Skouras. Bel : The Duke shaking hands with Jimmy Pattinson, Mrs. Pattinson is on left and Lord Brabourne is on right; Spyros Skouras and his daughter and so n-law, Dr. and Mrs. Fowler, Bob Goldstein, Kenneth and Mrs. More, Mrs. Skouras and Jimmy and Mrs. Pattinson



Above (right) Spyros and Mrs. Skouras and Lord Brabourne

Above: Lewis and Mrs. Gilbert, Kenneth and Mrs. More and Bob Goldstein; Admiral Sir Peter and Lady Reid. Below: Esmond Knight, Nora Swinburn and Geoffrey Conway; Kenneth and Mrs. More; survivors of the Bismarck action are interviewed by the press

Your Films

by JOSH BILLINGS

West End

DRAMATIC critics are up in arms because certain slick theatre folk lift passages out of their context from adverse notices, thereby converting bad reviews into good, or rather quotable, ones. The grievance is genuine, but happily cinema owners seldom, if ever, stoop to unethical, nay, dishonest, methods to kid the public. There's no need!

Take Basil Clavering, responsible for the administration of the Cameo-Poly, Regent Street, and the Cameo-Royal, Charing Cross Road. He displays unfavourable, as well as favourable, notices outside his halls.

The reason? Adverse reviews, usually given glaring headlines and written in strong language, attract attention and there is always a chance that the reader's curiosity will be aroused and he'll buy a ticket.

So, now you know, good can be got out of bad notices without injustice to their authors.

\+ + +

THE BIG EVENT in the West End last week was the launching of "Sink The Bismarck!" (Twentieth Century-Fox—CinemaScope—British) at the Odeon, Leicester Square. The World War II naval epic, highly acclaimed by the brasshats, who, headed by Prince Philip, graced the gala opening performance, and the press, did a burster over the weekend. Definitely a man's film, it nevertheless attracted the womenfolk in droves. Book it, but see that you get a Naval escort when you carry the takings to the bank.

\+ + +

"TWO-WAY STRETCH" (British Lion—British) has definitely rung the bell at the Warner Theatre. Most of the long-haired boys and girls liked Peter Sellers's latest comedy, but obviously its director, producer and star had the masses in mind when they made it. How right they were. Just as the blokes on the terraces are the backbone of soccer, so the "ninepennies" are the cinema's mainstay.

\+ + +

THE PLAZA struck it rich with "A Touch Of Larceny" (Paramount—British), but the turn-up can only stay another week in its present home. An early release is the sole reason for the seemingly premature departure of Ivan Foxwell's smash-hit. One thing's certain, those who book "A Touch Of Larceny" and those who pay to see it won't be robbed!

\+ + +

"OPERATION PETTICOAT" (Rank—Universal), the Cary Grant-Tony Curtis Service rib-tickler, took really big money at the Leicester Square Theatre. Incidentally, it goes out next Monday and there's bound to be a battle royal between it and "Two-Way Stretch." Pity they had to clash. The next attraction at the Leicester Square Theatre is "Conspiracy Of Hearts" (Rank—British), a moving and exciting war film and the answer to every exhibitor's prayer.

\+ + +

TALKING of war films, "Never So Few" (MGM—CinemaScope) is putting up a darned good show at the Odeon, Marble Arch. Its big guns are, of course, Frank Sinatra and Gina Lollobrigida. Forget what the critics said, and reserve a date for "Never So Few."

\+ + +

REGAL'S "The Flesh And The Fiends" (Dyaliscope—British) is firmly installed at the Rialto, Coventry Street. It's not only got an arresting title and considerable cast values, but bases its horrors on fact. By proving that truth is stranger and more thrilling than fiction, it's appealing to both serious crime fans and sensation seekers.

FEW HAD a good word for "A Wo[illegible] Satan" (United Artists—CinemaScope—[illegible] but be that as it may, the words [illegible] Bardot in 'A Woman Like Satan'" [illegible] a magical effect on the London Pavil[illegible] box. Who says the label doesn't sell th[illegible]

\+ + +

20TH-FOX'S "Journey To The C[illegible] The Earth" (CinemaScope), the [illegible] exciting screen version of Jules Verne[illegible] leaves the Carlton, Haymarket, toda[illegible] highly profitable run. The more I pe[illegible] this film, the more I wonder why [illegible] scribes took it seriously. Even *Tim*[illegible] reviewer found it great fun. Its succe[illegible] Carlton is "The Story On Page On[illegible] tieth Century-Fox—CinemaScope), an [illegible] trial melodrama.

\+ + +

WHILE attending a trade show [illegible] Studio One, Oxford Street, the other day, [illegible] inquired after "White Wilderness" (Disney) [illegible] and the news was fine. No mere Christmas [illegible] kid's matinee proposition this.

\+ + +

I DON'T see all the Continental films and maybe this is why I appreciated "Man of Straw—The Seducer" (Mayfair—Italian), at the Paris-Pullman. The only favourable notice I read was from Patrick Gibbs, stand-in for Campbell Dixon, the *Daily Telegraph's* critic. Possibly we thought alike because neither of us was jaded. Strong in feminine appeal, "Man of Straw—The Seducer" deserves a break in commercial halls.

\+ + +

BEFORE leaving the West End, a reminder that "Ben-Hur" (MGM—Camera 65—Panavision) is still a sell-out at the Empire; "South Pacific" (Twentieth Century-Fox—Todd-AO) continues to click handsomely at the Dominion, Tottenham Court Road; "Solomon and Sheba" (United Artists—Super Technirama 70) is maintaining its high average at the Astoria, Charing Cross Road; "Gigi" (MGM—CinemaScope) refuses to budge from the Ritz; "The Royal Ballet" (Rank—British) is keeping its end up at the Columbia Theatre, Shaftesbury Avenue; and "Oklahoma!" (Magna Theatre—Todd-AO) has been more than holding its own at the Metropole, Victoria.

On release

NOW FOR the general releases. "P[illegible]se Turn Over" (Anglo Amalgamated—British) [illegible] definitely finished its London suburban runs b[illegible] in the money. The weather wasn't always kin[illegible] nd there was the one-day Underground strike [illegible] contend with, but it laughed off the setbacks. "Please Turn Over" looks like being one of th[illegible] turn-ups of the year.

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"PILLOW TALK" (Rank-U[illegible]versal—CinemaScope) had a grand opening [illegible]k and started the second leg of its London en[illegible]ements in similar style. What with "Pillow T[illegible]" and "Operation Petticoat," Doug Gran[illegible]e can afford to smile, despite the discom[illegible] of a slipped disc.

\+ + +

AS FAR as I can gather, everybody [illegible]cerned is satisfied with the first week's bu[illegible]ss of "Anatomy of a Murder" (Columbia) [illegible] took longer to warm up in some situation[illegible]han in others, but favourable word-of-mouth [illegible]tising is beginning to pay dividends.

continued on page 22

MIRACLE FILMS LIMITED
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Telephone: GERRARD 0507 (4 lines)

Ne York executives pra Hammer drama

CA of H and F tiona "Ne Al Colu this n satisf excell A is exc to ge "N to be Gwen Niall Budd It w ted by Hunte Carre

messages to James Carreras, chief from Columbia's M. J. Frankovich ackter in New York report a sensa- on there to the new Hammer drama, e Sweets From A Stranger."

creening attended by members of the ome office, Mr. Frankovich flashed to Mr. Carreras: "Domestic organ- gree picture highly exploitable and nade."

from Rube Jackter read: "'Sweets' exploitation picture and lends itself

ake Sweets From A Stranger," soon ed by Columbia in this country, stars ord, Felix Aylmer, Patrick Allen, innis, Bill Nagy, Michael Gwynn, p, and MacDonald Parke.

oduced by Anthony Hinds and direc- Frankel from a screenplay by John d on a play by Roger Garis. Michael s executive producer.

Nuremberg trials film rights

STANLEY KRAMER has bought the film rights of "Judgment at Nuremberg," which was first produced as a TV play in the United States in April, 1959. The story concerns the inner conflicts and problems of a small-town Vermont judge selected by the U.S War Department to preside at a trial of Nazi judges at Nuremberg.

Abby Mann, who wrote the original story, will write the screenplay, which Kramer will produce and direct, at the actual site of the Nuremberg trials.

Kramer would like to cast Spencer Tracy as the American judge and Maximilian Schell as the defence counsel for the Nazi judges.

The picture will be released world-wide by United Artists. Shooting is scheduled for the autumn.

Disn y to film another Jule Verne thriller

SCR venture and bough hit f Unde A and budg has

rights to Jules Verne's exciting ad- vel "In Search of the Castaways" tain Grant's Children" have been Walt Disney, who made a box-office he same author's "20,000 Leagues Sea."

cript will be written from the stories "The Castaways." It will be a top- duction in Technicolor, and casting started.

Hayley is now working on the screen

'P y Talk' adds to laurels

ck Hudson-Doris Day comedy with low Talk," is wasting no time in add- laurels. At the Gaumont, Birming- chalked up, by a very considerable biggest take of any U-I film ever at theatre.

of the film's fine business come too Regent, Brighton.

Talk," in colour and CinemaScope,

CHARITY PREMIERE FOR 'PORGY'

SAMUEL GOLDWYN has decided to give the entire proceeds of the "Porgy and Bess" European premiere to the World Refugee Year, sponsored by the United Nations.

The proceeds of the premiere, which will be held April 1 at the Royal Palast Theatre, Munich, will be divided by the German Refugee Committee and the United Nations High Commission on Refugees at Geneva for distribution throughout the world.

Sam and Mrs. Goldwyn will attend the premiere and will be guests at a reception in their honour.

also stars Tony Randall. It is an Arwin production, produced by Ross Hunter and Martin Melcher and directed by Michael Gordon, released by U-I through RFD.

Promotion scheme for 'Our Man in Havana'

IN AN ambitious promotion campaign, Hoover and Columbia are to launch a world-wide scheme to promote Hoover's latest products and Columbia's CinemaScope success, "Our Man in Havana."

The campaign will be the biggest ever staged by either company and the estimated cost will be well in excess of £500,000.

The tie-up centres around the fact that the motivating character in Carol Reed's Kingsmead British production is a Hoover vacuum-cleaner salesman in Havana.

The promotion will be linked through an "Our Man in Havana" Contest, the prizes for which will total £5,000. The contest which opened on February 1, will continue until August 31, 1960, is open throughout the United Kingdom.

Competitors are asked to place in order seven reasons why "Our Man in Havana" has proved such an enormous success, having attracted more people to the Odeon, Leicester Square, than any other picture in the 25 years' history of the theatre.

The first prize is a two weeks' free trip to Havana for two, plus £250, or the equivalent prize of £1,000 cash. The first prize-winner will also receive a Hoovermatic and five other labour-saving Hoover products.

The second prize will consist of a Hoover Mark 3 Washing Machine and five other Hoover products, and in addition, 200 Hoover Constellation Cleaners will be awarded to runners-up.

The film will be released on March 21 on the Rank circuit, and Columbia will mail in advance to exhibitors full details of the promotion.

Leading stores throughout the country will have the opportunity of staging an "Our Man in Havana" Exhibition. This exhibition has been at Hoover House in Regent Street, London from February 1 to support the last weeks of showing at the Odeon, Leicester Square.

The promotion will be advertised in the press throughout the country.

Marilyn to star in 'The Misfits'

CLARK GABLE, Marilyn Monroe, Montgomery Clift and Eli Wallach will star in Arthur Miller's first screen drama "The Misfits," to be directed by John Huston.

"The Misfits" is a Seven Arts Production for UA.

John Huston will put the film before the cameras April 11. It will have a ten-week shooting schedule, completely on location in and around the Reno area.

Dollars for Orb's 'Nudist Paradise'

ORB's "Nudist Paradise" has been doing very well in its first engagements in the U.S.

In the 483 seater Studio cinema, Philadelphia, it took a record 12,000 dollars in the first six days and, in San Diego, the first four days were 14,000 dollars.

'Samoa' release date

WALT DISNEY'S "People and Places" featurette, "Samoa," is to have CMA release on February 29, with MGM's "Never So Few."

"Samoa," in CinemaScope and Technicolor, is a story of life in the Polynesian Islands.

IN BRIEF

- A midnight premiere at the Odeon, Leeds, is to be held on Friday, March 11, in aid of the CTBF. Another date for Yorkshire exhibitors is the Yorkshire and North Lincolnshire branch of the Society of Cinematurians' annual ball on Friday, April 22, at the Capitol Ballroom, Meanwood.
- United Artists' "Happy Anniversary" has been booked for the Queen Elizabeth and the Queen Mary. David Niven and Mitzi Gaynor star in this Fields Productions presentation.

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•

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PLAZA, PICCADILLY

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•

GENERAL RELEASE

A.B.C. CIRCUIT

APRIL 11th

ANGLO AMALGAMATED
FILM DISTRIBUTORS LTD.

Production

by BILL EDWARDS

FORMER American exhibitor Jack Lamont, who turned to production a couple of years ago with "The Son of Robin Hood," has returned to this country. In his pocket: a three-picture deal with British Lion.

The first is now filming at Shepperton, a tough offbeat drama called "The Unstoppable Man."

Screen version of Michael Gilbert's story, "Amateur in Violence," it tells of a businessman who uses business tactics to track down a criminal. Cameron Mitchell co-stars with Marius Goring.

Lamont's next will be "The 25th Mission," due to start in a few months.

Combat adventures

It's the story of the young American flyers who came to this country during the war, and pinpoints the great gulf between their experience in civil life and their combat adventures.

Further titles Lamont is preparing for his Argo company include "There's No Tomorrow" and "The Desperate Men."

He also has contracts to make pictures with Broderick Crawford and Cameron Mitchell.

All these projects will be British. Lamont plans to bring his family to this country shortly and make his base here.

Admiration

"I have the greatest admiration for the stars and technicians in this country," he said.

"There's more talent to the square foot here than to the square mile in Hollywood."

Certainly production on "The Son of Robin Hood" (made at Walton) went at the speed of sound.

American director George Sherman set the pace and the unit's feet rarely touched the ground.

The result, painful perhaps to the historians, was more than pleasing at the box-office.

In America, where it is still doing the rounds, it gained a three-star rating.

Lamont's present production, d Terry Bishop, deals with a crime h in this country—kidnapping.

It is set in London and tells of between the police and the American both have their own ideas on trappin kidnapper.

It is left to the father to spectacula the kidnapper—with a fire-extinguishe to a flame-thrower.

Kidnapping

Said Lamont: "Kidnapping for virtually unknown over here—there been two cases, in fact—and I had of trouble convincing the cast tha whose son had been taken wou desperately.

"But I could assure them it was

"Back home I've seen a whole town form themselves into an angry arm child disappeared."

About that flame-throwing end Two versions will be shot.

The British censor didn't mind the mes, but objected to showing the kidnapper goi up with them. America will get the full versio

\+ + +

THE Boulting Brothers' screen version of "The French Mistress" starts shooting at Shepperton on March 14. Roy Boulting will direct; John Boulting produces.

\+ + +

NORMAN WISDOM goes into the Navy for his next Rank comedy, "The Bulldog Breed."

The Jack Davies screenplay is produced by Hugh Stewart, of course, and shooting is due to start at Pinewood at the end of June.

Norman Williams' production for the Sydney Box group—"Piccadilly Third Stop"—will also be made at Pinewood and is due in there on March 7. John Lemont directs from Leigh Vance's screenplay.

\+ + +

CARL FOREMAN'S "The Guns of Navarone" has started big—with Greek construction crews removing scaffolding from the Parthenon, now undergoing repairs, so that the temple may be filmed. The unit then moved on to shoot sea sequences, involving almost the entire Greek Navy.

And all this is just for the film's prologue.

Foreman's first major production problem was to locate snow in which to photograph the German Alpenkorps patrol sequences. A heavy fall of snow in Parnis, 25 miles fr Athens, solved the problem.

On Monday the unit moves to the main island of Rhodes, where main backgrounds will be shot. The company returns to the country at the end of April for a further weeks' shooting at Shepperton.

On the set of Jack Lamont's "The Unstoppable Man," now filming at Shepperton: Cameron Mitchell, Lois Maxwell and director Terry Bishop. For British Lion release this is Lamont's second Argo British production. J. S. Pellatt produces. As soon as studio work is completed the production will go on location around London

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RENTERS' NEWS

—continued

20th Fox previews 'Dog of Flanders'

THE 20th Century-Fox CinemaScope release, "A Dog of Flanders," starring David Ladd, Donald Crisp, Theodore Bikel and Siobhan Taylor-Ross, was given a special showing to a selected preview audience at Soho's Century Theatre recently.

The excellent reception given to the film led to the arranging of other opinion-making screenings as one of the main planks of promotion before the film's opening at the New Rialto, Coventry Street, on February 25.

'Scarface Mob' best for 22 years

"THE SCARFACE MOB" has shattered every house record at the ABC Regal, Harrow Road, on its opening engagement.

Following its highly successful off-beat premiere at that theatre on Monday, January 25, this Desilu production has recorded the best business in the cinema's 22 years' history.

General release of the Warner-Pathe picture began on February 8.

"The Scarface Mob" stars Robert Stack, Keenan Wynn, Neville Brand, Pat Crowley and Barbara Nichols. It was produced by Quinn Martin with direction by Phil Karlseon.

Showmen keen on 'Swiss Family'

AMERICAN exhibitor inquiries regarding Walt Disney's £2¼ million British production, "Swiss Family Robinson" are already pouring in, even though the picture will not be ready for the cinemas until later this year.

Shooting was recently completed in Tobago, where Johann Wyss's story was photographed in Technicolor with a cast including John Mills, Dorothy McGuire, James MacArthur, Janet Munro, Tommy Kirk, Kevin Corcoran, Cecil Parker and Sessue Hayakawa.

Card Walker, vice-president in charge of advertising and publicity, and Ned Clarke, foreign sales executive for the Disney American company are now in London discussing promotional plans for the release of the film in this country at the end of the year.

Disney players in critics' awards

RESULTS have been announced of the U.S press critics' "best of 1959" poll.

Awards to Walt Disney players—four out of ten placings—go to Tommy Kirk and Tim Considine for their work in "The Shaggy Dog," James MacArthur for "Third Man On The Mountain" and Janet Munro for "Darby O'Gill and the Little People."

In the "Finds of the Year" category, an award goes to Susan Kohner, who has her biggest chance yet in "The Big Fisherman," which Walt Disney Productions is to show here during 1960.

Television

by TONY GRUNER

THE exchange between the Federation of Film Unions and Associated-Rediffusion over the acquisition of Independent Film Distributors has become a major policy question throughout ITA.

Programme contractors received last week the verbatim statement of A-R's reply to the film unions' threat of "TV strike action," together with a request for the full support of its fellow contractors.

Thus, at the moment, as far as everyone else in the commercial TV industry is concerned, the subject is sub-judice.

However, I'm not so sure that the London programme contractor is certain of the unanimous support of its ITV colleagues.

Ironically, although it might appear that now A-R has got the films it wants, with more to come, the company is not so happy about reaching an agreement on the limitation and control of its features on TV.

Valuable product

To the other contractors without this valuable product, the boot may be on the other leg.

It will be interesting to see what the boards of the companies with film industry representation have to say about the A-R statement of policy.

Among film industry personalities associated with ITV companies are: John Davis, Sydney Box, Sidney Bernstein, Sidney Gilliat, John Woolf, William MacQuitty, Betty Box and Sir Philip Warter.

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IS THERE a shortage of good British TV product? Most contractors say yes. We are constantly seeking quality stuff, they add, but there is none about.

This week I saw two films from the series of 39 produced by AB-Pathe, entitled "Time to Remember."

They have been on the market for almost six months. Apart from being shown in the Midlands and the North of England, they have not been purchased, so far as I am aware, by any other station.

Packed schedules

This would not be so surprising if the product was inadequate, or could not be fitted into packed schedules.

"Time to Remember," however, is a rattling good series which tackles, through newsreels, the history of the world in the last 60 years.

I understand that from three million feet of film, producer-writer Peter Baylis selected 39 half-hours of newsreels which record the living history of this country and the world.

The commentators for the series include Michael Redgrave, Ralph Richardson, Edith Evans, Stanley Holloway, Basil Rathbone, John Ireland, Anthony Quayle and Joyce Grenfell.

The two films I saw, "The Better' Ole" (1917), narrated by Stanley Holloway, and "Sense of Values" (1937), narrated by Niall Macginnis, provided me with an excellent, if nostalgic look at the past, with the 1917 episodes completely absorbing through the quality of the film and camera work.

If ever there was a series which all ITV companies should be screening, particularly for the younger generation, it is "Time to Remember."

While they wait for new programmes for children and teenagers to be prepared, this AB-Pathe series is the best and most exciting fill-in they are likely to find.

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JOHN WOOLF'S policy of providing eight plays a year from Anglia TV for the network has paid off in a big way.

"Carrington V.C.," Anglia's third production, for example, was seen by 11,705,000 viewers, the largest audience for any play screened on a week-day.

It was seen in 6,035,000 homes—31 per cent. of all homes in the United Kingdom and was placed equal fifth in the top 10 for the week ending January 31.

This means that all three Anglia TV productions in the "Play of the Week" series have achieved ratings in the top ten.

Previous Anglia TV productions for the series were "The Violent Years," placed ninth, and "Sweet Poison," placed equal fourth.

The only thing that worries Woolf is that each of these productions is presented at a loss to the network. I asked him why.

Woolf told me that the amount of money available for drama was still insufficient to cover the production costs of the type of play he was presenting on the network.

It was impossible to tape these shows for sale overseas as residuals accruing to actors and script writers, plus the actual costs of video tape, would make it uneconomic.

Why then did he continue with this policy of expensive productions?

Said Woolf: "Partly for prestige reasons—to get viewers throughout the country to appreciate the quality of our programmes."

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ACCORDING to Val Parnell, one of the most important programmes he saw and purchased in America was a one-hour series entitled "Bonanza." This is a Western which ATV will be bringing to viewers early in the Spring.

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Showmanship

by FRANK HAZELL

I HAVE HAD a number of letters recently from managers and exhibitors saying how much they miss the larger posters which have fallen out of favour with the renters.

Most renters produce only the quad crown, with the occasional selection of double crowns and lobby cards.

The 16, 24 and 48 sheets have disappeared because of the high initial cost of production, and the failure of exhibitors to make the fullest use of them when they were offered.

In spite of this, it seems wrong to completely discontinue the use of the large poster, for I am sure a couple of these in the right situation are far more beneficial than the indiscriminate quad sites which clutter up the front of confectioners and any shops that want free theatre passes.

For years we have been obsessed with the idea that publicity should be achieved as cheaply as possible. I agree, but only if it's good publicity.

I'm sure that if we stopped nearly all the usual bill posting, it would not make the slightest difference to the box-office returns.

Posters at selected sites are fine as information guides, but for programme selling I think they have little effect.

I would like to see the return of the 24 and 48 sheet poster, excitingly illustrated and displayed around the country with the same thought and consideration for sites as shown by most national advertisers.

They get returns, and I am sure we could.

THE COMPANY OF SHOWMEN

This campaign caps them all

DURING the years I have been covering showmanship in this column I have seen some pretty big campaign reports, big that is in their manner of presentation.

One that caps them all is **A. G. Crisp's** campaign for "North West Frontier" at the Odeon, Southend.

The gala premiere he arranged for this film was linked to the personal appearance of Kenneth More.

The usual advance press stories were sent out and an army exhibition was mounted in the theatre foyer.

Attractive

From the pictures, this looked as though it was most comprehensive and attractive, and with the dress uniformed RSMs on duty, made a live and appropriate dressing to the normal film display material.

In the theatre, the paybox and other features had built around them a casing resembling the minarets of India, and excellent use was made of the illustrative material the renter produced for this picture.

Banners were placed on hotel fronts that commanded situations facing main shopping centres.

The personal appearance of Kenneth More was heralded by special display ads and editorial.

A five-page briefing schedule, from which the theatre staff operated, allocated the responsibilities of meeting the star at the station, transporting him via the Kursaal flyer—a model train built on a lorry base—to the various reception points, at hotels, television interviews and general press receptions.

The opening had all the atmosphere of a West End premiere!

Press was obviously outstanding and the campaign as a whole was a model of its kind, showing how a personal appearance of a top ranking star can more than outweigh even the most costly and comprehensive campaign on the normal showmanship lines.

The continuing Showmanship Contest operated by the Army Kinema Corporation and KINE for AKC managers in Germany maintains a very high standard. The enthusiasm shown by the district director in Germany, **George Wilson,** is most successfully imparted to the men in the field.

Most of the managers have to work on small budgets, making the best use of easily available material, and adding their home produced display additions.

Such circumstances are the ideal ground for showmen, who can gain that satisfaction of achievement through their own ideas and efforts.

Inevitably most of the work is concentrated at the theatre and on illustrative display.

Army camps provide little scope for away-from-the-theatre coverage, but a bright and eye-catching shop window can attract the attention of servicemen and their families.

L. Atkins, Globe, Dusseldorf, had an exceptionally fine display for "The Big Circus." Stretching across the ceiling of his foyer was hung a circus safety net and suspended from this, banners, with circus slogans. Even Mr. Atkins looked the part, with the top hat and dress of a ring master.

Tartan skirts

Another eye-catcher was for "Bridal Path." This was linked to the NAAFI and with wedding bells, tartan skirts, trousers and other bridal trimmings showed what the service store could offer those who might be taking the "Bridal Path." The whole was well arranged and helped to place the normal film display material in the right setting.

The final credit for Mr. Atkins was for "Darby O'Gill and the Little People." This again showed great ingenuity and good display sense. These three displays are among the best I have [illegible] from Germany for some time.

W. Hall, Elizabeth, Krefeld, the mast[illegible] of the home-produced display, turns in anot[illegible] blood curdler for "Blood of the Vampire."

Borrowing a backcloth from the lo[illegible] Stadt Theatre, Mr. Hall produced his own va[illegible]re, the cloak was made from newspaper, an[illegible] painted, crosses produced by a German joiner an[illegible] the head cut from the renter's quad.

Loads of earth were used for the grave mounds, and with green and blue lighting, you have another example of the Hall Macabre!

NEW MEMBERS

G. Dilks, A/M, Gaumont, Leices[illegible]

J. E. Gower, A/M, Gaumont, W[illegible] hampton.

L. S. Johnson, Oak Cinema, Selly [illegible], Birmingham, 29.

C. A. Paice, A/M, Ritz, Woking.

First effort

R. N. Potter, Globe, Munster, has only recently taken over the theatre and his display for "Rockets Galore" is his first effort.

Cut-outs from display posters and a home-painted title banner were carefully arranged in the theatre foyer to good selling effect.

Two further credits for Mr. Atkins and Mr. Hall for a "Forthcoming Attraction Board," and another home-made display for "Carry On Teacher."

R. J. Felton, Odeon, Wolverhampton, had an ideal float for "The Bridal Path." A decorated lorry carried the bride and groom with two bridesmaids. You can always guarantee that a bride and groom will always make the heads turn, whether they are taking the journey in earnest or just for a stunt.

Another successful personal appearance was arranged by **T. E. Ralph,** Gaumont, Richmond. He had Brian Rix along to help launch "The Night We Dropped a Clanger." The star made a visit to the Star and Garter Home, Richmond, and here the patients and staff were asked to give details of the "clangers" they had dropped, and the best three would qualify as members of the Clanger Club.

Initiated

The three with the choicest stories [illegible]re duly initiated by the star and presented with their certificates, and also a dark blue tie with [illegible] woven design of gold bells making plain their [illegible]ember-ship to the "Honourable Order [illegible] Clanger Droppers."

A special viewing of the film had been [illegible]ranged at the home and the resultant press [illegible] news stories and photographic coverage in [illegible] papers gave the film the finest send off.

A good full composite page was [illegible]ed by **M. Sharp,** Majestic, Scunthorpe, for [illegible]n All Right Jack." All co-operating adver[illegible]s used the film title or linking slogans and [illegible] whole marries together into a fine film plug.

T. F. Chapman, New Empress, N[illegible]ham, had good press coverage on the visit of [illegible]o pan-tomime stars to his annual free Mino[illegible] attinee. Ben Warriss and Patricia Moore were [illegible]ges in the youngsters' fancy dress contest and [illegible]k part in an impromptu stage show.

KINE MGM £600 SHOWMANSHIP CONTEST

Kiss starts vintage car rally

AN EXCELLENT effort for "It Started With a Kiss" comes from **F. R. Black,** the assistant manag[er] the Odeon, Leeds.

The highlight of this campaign was arranged in con[junction] with the accident and prevention depart[ment] of the Leeds Police and was a rally of vin[tage] veteran cars and motor cycles. This rally w[as] held during the Sunday of playdate with a [run] drive from Leeds to Harrogate. A total o[f] fifteen cars and nine motor cycles participat[ed].

Assembling outside of the theatre, an inspection was carried out by five judges to choose the best maintained vehicle of its class. Film and theatre credits were fixed to every vehicle, the drivers receiving a kiss from a local beauty consultant. Prizes were awarded at various points along the route for roadmanship, courtesy, etc.

During the Monday evening a reception was held, at which the presentation of a formidable list of prizes took place. The entire scheme resulted in valuable public relations, word of mouth publicity and coverage in the *Evening Post* and *Evening News*.

The prizes were displayed in the circle lounge during playweek and included silver tankards, electric razors, lighters, premium bonds, cosmetics and a premier trophy.

During playweek an exhibition of expensive silver jewellery and gems was tied-up with a local jeweller. Couples contemplating marriage were invited to obtain an entry form and list the various items on display in numerical order. The winning couple received an engagement ring of their choice.

Five thousand handouts were circulated via the theatre, co-operating with a Revlon Beauty Week which produced good publicity coverage.

NOVEMBER AWARDS

FIRST PRIZE (engraved Silver Lion and £10).—D. F. Lowe, Gaumont, Ipswich ("The World, The Flesh And The Devil").

SECOND PRIZE (engraved Bronze Lion).—F. R. Black, A/M, Odeon, Leeds ("It Started With A Kiss").

SPECIALLY COMMENDED (certificates).—R. H. Potts, Odeon, Exeter ("Ask Any Girl"); W. R. Richards, Picturedrome, Eastbourne ("North By Northwest"); H. J. Court, Gaumont, Portsmouth ("North By Northwest"); F. C. Murray, Odeon, Wimbledon ("The Naked Maja").

HIGHLY COMMENDED (certificates).—C. A. Tappy, Odeon, Plymouth ("The World, The Flesh And The Devil"); C. B. Wills, Odeon, Camberwell ("Ask Any Girl"); S. B. Letts, Regal, Colchester ("Ask Any Girl"); A. W. Street, Odeon, Richmond ("North By Northwest"); J. R. Thompson, Odeon, Bromley ("The World, The Flesh And The Devil"); T. C. Graham, Odeon, Woolwich ("Ask Any Girl"); A. E. Williams, Odeon, Northfields, Ealing ("The House Of The Seven Hawks"); A. E. Williams, Odeon, Northfields, Ealing ("North By Northwest"); H. Laybourne, Odeon, Southsea ("The House Of The Seven Hawks"); J. A. Scardifield, Odeon, Dover ("North By Northwest"); H. J. Court, Gaumont, Portsmouth ("The House Of The Seven Hawks"); P. H. Lang, Odeon, Cosham ("The House Of The Seven Hawks"); G. Fortescue, A/M, Odeon, Canterbury ("Ask Any Girl"); R. Strotten, Walpole, Ealing ("North By Northwest"); J. D. Clark, Majestic, Leeds ("Ask Any Girl"); E. A. Gishingham, Gaumont, Cheltenham ("Ask Any Girl"); A. G. Crisp, Odeon, Southend-on-Sea ("It Started With A Kiss").

Another assistant manager to submit a campaign was **G. Fortesque** of the Odeon, Canterbury.

He exploited "Ask Any Girl" with advance announcements on the theatre newsboard, posting of extra quads and specially prepared posters which were used in two local dance halls.

Miniature insurance forms headed, "Your Entertainment Insurance" followed by tie-in copy were distributed by co-operating agents.

A thousand heralds were distributed by W. H. Smith and Sons and by the hotels, libraries, etc. One thousand novelty throwaways were placed in the deliveries of a popular laundry. Posters were sited on the Canterbury City football club ground.

Novelties and street stunts were the order of the day in the campaign for "North By Northwest" submitted by **J. A. Scardifield,** manager of the Odeon, Dover.

Five hundred cards were distributed by a sandwichboard man in the town. These were worded, "The Best Direction is by Alfred Hitchcock, it's N.B.N.W., etc."

Novelty handouts were given away in several beauty and hairdressing salons these consisting of printed cards with two hairgrips attached. The wording was, "A Gripping Story. Ladies you'll need these . . . your hair will stand on end when you see" . . . etc. An old gag this one but effective if used discreetly.

Menu cards

Numerous "compass cards" were left with youth organisations throughout a wide area. Teaser leaflets were printed and distributed extensively. Overprinted bags were used by a local bakery for all their sales. Menu cards were supplied for a Working Men's club dinner, while overprinted napkins were "snapped up" by restaurants.

Many shops had art cards displayed in their windows.

For the screening of "The House Of The Seven Hawks" at the Odeon, Ealing, manager **A. E. Williams** arranged a street stunt.

This featured a decorated scooter being driven around the town during busy periods. The highlight of the decor was a blow-up of a hawk along with complete credits, making a neat, effective, yet inexpensive stunt.

A foyer display consisted of a tudor styled house over which were cut-outs of seven hawks suspended by thread. These display pieces were mounted into a stage type unit and captioned with credits.

Extra front-of-house units incorporated hawk cut-outs and stills.

T. C. Graham, manager of the Odeon, Woolwich, virtually took over a major store when he plugged "Ask Any Girl."

This tie-up resulted in windows linked with evening gowns, everyday fashions and Pretty Polly hosiery plus counter displays throughout the store.

A seven inch d/c ad. was placed in the *Kentish Independent* and *Kentish Mail* at no cost to the theatre and featured a full length block of Claire Kelly.

A teenage dance contest was also held in conjunction with the store, resulting in publicity.

Yet another manager to exploit "North By Northwest" was **R. B. Roberts** of the Odeon, Watford.

The title being a natural for directional signs, several of these were placed around town on advantageous sites.

Toy compasses were used in two ways—they were attached to overprinted tag labels and they were inserted into small envelopes along with a typewritten credit card. These were then circulated throughout local factories where they aroused the interest of the employees.

The highlight of the campaign for "Ask Any Girl," carried out by manager **R. H. Potts** of the Odeon, Exeter, was a composite page in the *Express and Echo*.

Photographs

Annette, an attractive local photographer, agreed to be in the theatre vestibule each evening of playdate to "Ask Any Girl" if she would like to be photographed free of charge. These photographs, totalling over 130 were judged to secure the best 12, who in turn were invited to attend the theatre and receive an enlargement of their photograph which was presented by the film critic of the newspaper. A group shot of the winners also found its way into the editorial pages of the *Express and Echo*.

Throwaways were distributed away from the theatre. Tasteful advance displays were featured on the theatre bulletin board.

Tie-ups with "Pretty Polly" stockists were secured, plus a Schaeffer Pen display in W. H. Smith and Sons.

The entrance steps of the Odeon, Plymouth, featured publicity for "The World, The Flesh And The Devil" in the campaign submitted by manager **C. A. Tappy.**

The teaser angle, "Please don't reveal the ending" was used extensively via posters.

Co-operating newsboys walked around with these posters during rush hours and a giant telephone cut-out worded, "Dial 65392 for thrills at the Odeon," was sited near a GPO box in a busy part of the town.

The road safety angle was used on a giant banner sited on a main road. This read, "Look Left, Look Right, Go Straight to the Odeon," etc., etc.

More Credits

"Davy."—R. Malyon, A/M, Gaumont, Sheffield

"The Tunnel of Love."—T. W. Hawkins, Palace, Arbroath.

"It Started With a Kiss."—L. Putsman, Gaumont, Birmingham

"The Naked Maja."—P. H. Baker, Odeon, Portsmouth; C. A. Tuppy, Odeon, Plymouth; F. E. Brissenden, Gaumont, Dover; S. Kay, Odeon, Greenwich; E. W. Brookes, A/M, Gaumont, Streatham; A. La Haye, Gaumont, East Ham.

"The World, The Flesh and The Devil."—E. W. Brookes, A/M, Gaumont, Streatham; W. Sherwood, Hippodrome, Colchester; T. S. Hyde, A/M, Majestic, Leeds; P. H. Baker, Odeon, Portsmouth; F. E. Brissenden, Gaumont, Dover.

"North By Northwest."—P. H. Lang, Odeon, Cosham; H. Greenaway, Odeon, Muswell Hill; A. G. Crisp, Odeon, Southend-on-Sea; A. R. Churcher, Ambassador, Hayes.

"Ask Any Girl."—W. A. S. Lamb, Tivoli, Glasgow; K. B. Lloyd, Gaumont, Southport; G. Sweeney, Odeon, Deptford; I. B. Harvey, A/M, Gaumont, Finchley; A. E. Williams, Odeon, Northfields; W. L. Webb, Gaumont, Camden Town; C. H. Fricker, A/M, Empire, Aldershot; N. W. Isherwood, Odeon, Rhyl; R. Stoten, Walpole, Ealing; E. D. Hainge, Odeon, Birmingham; F. Reay, Odeon, Sunderland; W. K. Hemsley, A/M, Odeon, Blackpool; C. L. Lee, A/M, Odeon, York; P. S. Leivers, Odeon, Nottingham.

"The Scapegoat."—N. Loughlin, A/M, Ritz, Stockport

REVIEWS—continued

staged on a large scale. Its mighty spectacle should keep the "ninepennies" on the edge of their seats. Good popular industrial hall hokum.

Story.—In sixth century Italy, Alboyna, ruthless King of the Longobards, and his barbaric hordes storm Verona and among those killed is the father of Emiliano, a muscular youth. Emiliano and the villagers promptly retaliate and Emiliano's great strength causes him to be known as Goliath. He gets captured, but later wins his freedom through the intervention of Londo, daughter of Duke Delfo, the Longobards' fair-minded commander. Emiliano and Londo fall in love, but Emiliano sends her away when he realises he is putting her before his duty. Meanwhile, Igor, a savage general desiring Londo, and Svevo, his cut-throat henchman, plot Delfo's death and Emiliano's recapture. Svevo and his men are ambushed by Emiliano's warriors, and Igor orders the rape of another village as a reprisal. To free prisoners, Emiliano enters the Longobards' stronghold, gains Delfo's support against Igor and defeats the latter. Delfo and Igor are killed, and Emiliano and Londo ride off together.

Production.—The picture leaves nothing to the imagination, although its tale is hardly crystal clear, but at least Goliath has a field day. Steve Reeves, of the rippling muscles and incredible torso, makes full use of his brawn, if not his brain, as Emiliano alias Goliath. Chelo Alonso can boast of considerable vital statistics as Londo, and Bruce Cabot, Livio Lorenzon, Luciano Marin and Arturo Dominici have their moments as Alboyna, Igor, Svevo and Delfo. The trials of strength passed by Goliath are, to put it mildly, exacting: its orgies are lightly tinged with sex, and the happy ending follows an exhilarating blood bath.

Points of Appeal.—Exuberant tale, international cast, box-office title, big thrills, Colorscope, Eastman Color and U certificate.

Surrender—Hell!

Warner-Pathe. American (A). Directed by John Barnwell. Featuring Keith Andes, Susan Cabot and Paraluman. 6,660 feet. Release February 29, 1960

WORLD WAR II melodrama, unfolded on the Pacific front. Factual, it's about a resourceful U.S Army lieutenant who creates a formidable guerrilla fighting unit from Filipinos and head-hunters and uses it to help General MacArthur re-take the Philippines from the Japs. The acting and direction are competent, but, although appealing romantic sentiment punctuates realistic combat sequences, the film becomes leaden-footed some time before the end. American flag-wagging, it's unlikely to cut much ice here. So-so "programmer."

Story.—When the Japanese overrun the Philippines in 1941, Donald Blackburn, a U.S Army lieutenant, refuses to surrender and makes for the hills. On the way, he contracts malaria, but is nursed by Della, a young Filipino girl. The Japs continue to advance, but Blackburn eludes them and organises a guerrilla group from Filipinos and head hunters, including Pilar, a lovely native girl. Eventually, Blackburn's guerrillas become part of the U.S Army and General MacArthur orders them to capture a vital Japanese stronghold. Pilar, now in love with Blackburn, is mortally wounded and dies in Blackburn's arms, but shortly afterwards the Philippines are liberated. Finally, Blackburn is promoted to lieutenant-colonel.

Production.—The picture, based on the diaries kept by war hero Donald Blackburn and subsequently turned into a best-seller by Philip Harkins under the title of "Blackburn's Head-hunters," is nothing if not authentic, but in this case truth lacks the sustained drama of most fictional stuff. For the record, Keith Andes is more than adequate as Blackburn, and Susan Cabot and Paraluman bring some glamour to their roles as Della and Pilar. The Filipinos and head-hunters also register and the fighting obviously takes place on tropical terrain.

Points of Appeal.—Title, occasional thrills and possible exploitation angles.

Gigantis the Fire Monster

Eros. Japanese (A). Directed by Motoyoshi QDQ. Featuring Hiroshi Koizumi, Setsuko Wakayama and Mindru Chiaki. 6,989 feet. Release not fixed

SPECTACULAR stunt melodrama, made in Japan with English dialogue. It mainly concerns commercial pilots who help annihilate a terrifying monster before it causes world-wide destruction. The players survive rather clumsy voice dubbing and the model and camera work is clever, but newsreel and other padding adds to its footage without heightening tension. The overall is, nevertheless, sizeable science fiction and should give the less demanding a thrill. Reliable gimmick "double bill."

Story.—While out spotting shoals of fish for a canning factory, a pilot is brought down on a remote island. His buddy rescues him and the two witness a tremendous battle between Gigantis and Angurus, prehistoric monsters revived by atomic fall-out, before flying home. They warn the villagers, but meanwhile Gigantis slaughters Angurus, turns his hate on humanity, and destroys Osaka, a Japanese key city. All nations are alerted, and eventually one of the pilots finds Gigantis, defiant on a snow covered island. Bullets and flame-throwers have no effect on Gigantis and the other pilot's suicidal attempt to kill it fails, but finally an avalanche, started by bombs dropped from jet planes, buries the monster.

Production.—The picture bears some resemblance to "Godzilla" and "Rodan," previous Japanese horrific melodramas, but is a less expensive and polished job. Hiroshi Koizumi, Setsuko Wakayama and Mindru Chiaki are not bad in leading rôles and the trick photography is effective, but loosely dovetailed clippings from more ambitious productions and commentary, used to bridge gaps in the continuity, weaken conviction while lengthening its running time. There is, however, no denying its punchy and conclusive climax.

Points of Appeal.—Title, popularity of science fiction thrillers, and obvious exploitation angles.

The Wasp Woman

Grand National. American (X). Directed by Roger Corman. Featuring Susan Cabot, Fred Eisley and Barboura Morris. 5,601 feet. Release not fixed

HECTIC SCIENCE-FICTION malarky. It's about the woman founder of a famous cosmetics firm who desperately seeks rejuvenation for personal and business reasons, but comes a hideous and fatal cropper. The acting and photography are impressive, but, following a moving and holding first half, it violently swerves from the plausible to the wildly implausible and culminates on a serial-like note. Its shortcomings do not, however, rob it of feminine appeal. Reliable gimmick "double bill."

Story.—Janice, thirtyish head of a fashionable beauty aid establishment, is warned by Bill, her manager, that the firm, as well as she, needs a "face lift." Suddenly, Doctor Zinthrop, a foreign scientist, appears on the scene and claims that he has extracted a rejuvenating formula from wasps. Janice forces Zinthrop to experiment on her, but gets impatient and secretly increases the dose. Her good looks return, but intermittently she acquires the features of a giant wasp and devours human beings. Later, she attacks Mary, her secretary, but Bill saves Mary, and Zinthrop, who had been injured in a car accident, regains his strength and mercifully kills Janice.

Production.—The picture has quite a promising opening, but its macabre entomology subsequently puts a strain on credibility. Susan Cabot displays genuine feeling and all but lives down the fantastic wasp-like "facial" as Janice. Barboura Morris and Fred Eisley supply a conventional love interest as Mary and Bill, and Michael Mark registers as Zinthrop. Its settings are convincing, and the dialogue is more intelligent than that usually found in this type of film, but its woman's angle carries the most weight.

Points of Appeal.—Title, eager cast, highlights, obvious feminine interest and footage.

Venice, The Moon and

Gala. Italian (U). Photographed in Color. Directed by Dino Risi. Featuring Sordi, Marisa Allasio and Nino Manfr... feet approx. Release not fixed

COMEDY "travelogue," an Italian... tion with English sub-titles and Color. It dwells on the romantic vicis... a handsome Venetian gondolier whose ... nearly costs him his real heart's desire. ... are both attractive and versatile, but t... team work fails to conceal the fact tha... is little more than an excuse for a r... Venice. In short, Baedeker heavily o... sugar, but lacking spice. Insipid C... light fare.

Story.—Bepi, a gay gondolier, is bet... Nina, a comely Venetian girl, but can... flirting with Janet and Natalie, cute ... tourists. Her patience exhausted, Nina ... will marry Toni, an old admirer. Durin... Janet and Natalie fall for Bepi and ... other that they are leaving. They retu... and chase Bepi, but he neatly side-st... Meanwhile, plans are made for Nina's ... wedding, but at the last minute Nina c... mind. Bepi then gets her for good.

Production.—The picture makes the most of Venice's quaint beauty spots and waterways, but the comedy situations are unworthy of the delightful backgrounds. Alberto Sordi never lets up as Bepi, Marisa Allasio is a curvacious Nina, and Inge Schoener and Nicky Michaels reduce sub-titles to a minimum by speaking English as Natalie and Janet. The photography and music, too, are more than adequate, but, like the cast and settings, wasted on a frivolous tale.

Points of Appeal.—Title, scenes of Venice, Eastman Color and U certificate.

Man of Straw—The Seducer

Mayfair. Italian (A). Directed by Pietro Germi. Featuring Pietro Germi, Luisa Della Noce and Franca Bettoja. 7,800 feet. Release not fixed

BITTERSWEET domestic melodrama, made in Italy with English sub-titles. It's about a factory worker and a single girl who have an affaire while the former's wife is away, but pay a heavy price for clandestine romance. The down-to-earth tale, flawlessly acted and cleverly directed, moves smoothly to its tragic ending against realistic backgrounds. A compelling slice of life, it puts many a more ambitious British or American offering in the shade. Good Continental woman's film for comercial houses.

Story.—Louise, wife of Andrew Z...rdi, an engineer, takes her ailing small son, ...an, for a holiday. Visiting them, Andrew se... Rita, an attractive girl living in the same blo... of flats as the Zaccardis. Rita is engaged to ... soldier but Andrew cannot get her out of his ... and a passionate affaire develops betwee... and Rita. When Louise and Julian retur... Andrew tries to drop Rita, but the latter refu... to give up Andrew easily. Finally, Rita re... that Andrew is finished with her and comm... suicide. Andrew confesses and Louise leaves ... but goes back on New Year's Eve, willing ... forgive.

Production.—The picture is not a ... job, but gets big results on its comparati... small budget. Luisa Della Noce contributes ... vignant study as the illusion-shattered Louis... Franca Bettoja registers in contrast as the ... ptible, lovelorn Rita. Pietro Germi impress... the guilty Andrew, and Eduardo Nevola ... es as Julian. Pietro Germi is also the film... ector, and his genius lies in his attention to ... and a masterly understanding of feminine p... ology. The staging is obviously authentic, an... has a particularly effective musical accompa... nt, as well as lucid English sub-titles.

Points of Appeal.—Human story, skil... narac-terisation, sensitive treatment, convinc... atmos-phere and strong woman's angle.

continued on page 22

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ACTT AIM—continued

directly with employers, for the early realisation of the 1959 policy.

In addition, it calls on the general council to take the initiative in pressing for the early establishment of an International Organisation of Film Trade Unions with the primary object of protecting film workers in any co-production programme. Active support for this should, the resolution states, be canvassed among other members of the FFU.

Several resolutions are centred upon television. The quantity and quality of American material—and the quality of certain programmes produced with American participation and influence—is condemned by general council in one resolution; and it suggests that the council, in co-operation with other interested bodies, should take all possible steps to halt this development.

Granada Television Manchester has a resolution calling on the general council to investigate the possibility of taking part in commercial TV. Another, to be put by T. W. W. Limited (Cardiff), calls on the council to examine the restriction of the networking of TV programmes originated by the smaller independent television programme companies by the virtual monopoly of network programmes by the major contractors.

MGM Studios branch will urge the council to try to compel production companies to pay overtime to all employees and, in another resolution, it will press for a minimum break of 12 hours between completion of call and recall. The production managers' section agrees that this should apply—"except in an agreed emergency."

Olympic Laboratories (Rank) wants the general council to make representations to the FLA for a new laboratory agreement and three branches—Technicolor, Sound Section and Guild Television Service—will instruct the council to press "with all methods at its disposal" to bring about an immediate 40-hour week with no loss of existing weekly rates.

ACTT POLICY—continued

a special recommendation from the Mixed Commission, which had the responsibility of supervising the operation of the agreement. Normally the country providing the majority of the investment also provided the majority of the artists, technicians and technical services such as studios and laboratories.

Criticising this point the ACTT maintains that the paragraph should be amended to make it clear that, whatever the terms of the partnership, the ratio on each pair of films taken together must be 50-50 as far as labour was concerned, both regarding totals and individual jobs.

The submission states that one of the main tasks of the Mixed Commission would be to ensure the overall balance of the investment and participation of each country was secured in each period of 12 months.

The unions believe that the simplest way to secure a balance would be to work in paired films so that, for example, one film would be 70 per cent. British and 30 per cent. foreign, and the second film 30 per cent. British and 70 per cent. foreign. Producers, however, felt that this system would severely handicap co-production development and that a more flexible method of overall balancing would be better.

Normally, the shooting of the film would be in one or both of the two countries, unless another location was necessary. The submission also stated that co-production agreements provide some guidance about the sharing of overseas receipts and the importing of films into countries where quota arrangements exist.

In conclusion, it expressed the hope that the Board of Trade would consult the industry on the problem at all stages of development and operation. In particular, it was considered important that both producers and unions be kept as close as possible to any negotiations with a foreign country for a co-production agreement.

Four additional points were made by the ACTT legislation committee. It stated that proposals should only apply to countries with some form of quota and/or levy returnable to producers. At least they should definitely exclude countries unable to offer a fair return for benefits received from the UK. Also, a joint committee of bodies with special interests—the Board of Trade, producer associations and unions—should be set up to check and ensure all co-production agreements were bona-fide and that they were financed by companies or individuals of the countries taking part.

An endeavour should be made, too, to try to provide that the production levy, or its equivalent, should not be made in respect of the current film exhibited, but be held as a credit against the subsequent production by the same producer or co-producers.

The ACTT considered also, that the crews of each film must be employed throughout the production, in their own country and on location abroad.

CEA REPORT—continued

challenged the report as putting a wrong construction on his words and the chairman (R. C. Sidney-Wilmot), Tom Massicks and one or two others favoured deferring any branch decision on the matter until Mr. Hargreaves had opportunity to submit his comments to the branch.

Walter Wilson, supported by Teddy Hinge and others, felt, however, that no time should be wasted in submitting to the editor of the newspaper concerned a branch statement that suburban cinemas would certainly not be closing down.

It was decided that the secretary should convey the branch views to Mr. Hargreaves, and write to the Editor of *The Journal*, Newcastle, intimating the exhibitors' profound disagreement with the conclusions attributed to Mr. Hargreaves.

REVIEWS—continued

Beast From Haunted Cave

Grand National. American (X). Directed by Monte Helman. Featuring Michael Forest, Sheila Carol and Frank Wolff. 6,048 feet. Release not fixed

SUPERNATURAL melodrama, unfolded on South Dakota's snow covered slopes. It concerns a handsome ski instructor and a bottle hitting girl, caught in the toils of crooks, who find true love while menaced by a mysterious monster. The acting and direction are a bit uneven and the "creature" is shadowy, but an agreeable heart interest, a salutary climax and, above all, impressive scenery should get it over with the industrial "ninepennies." Usable gimmick "second."

Story.—Alex, a gangster, Gypsy, his alcoholic girl friend, and his henchmen, Marty and Byron, plan to raid a South Dakota gold mine. During the actual robbery, they create a diversion by causing an explosion, which releases a weird monster. Natalie, a barmaid, is killed, and Alex, Gypsy and the others then head for a cabin owned by Gil, a ski instructor. Alex roughly handles Gypsy and she and Gil make off, but just as the gang is about to overtake them the beast strikes. Finally, the bad men and the monster go west, and the bewildered Gil and now sober Gypsy presumably wed.

Production.—The picture is, to put it mildly, far-fetched, but brisk action, interleaved by popular romance and spiced with the horrific, keeps its end up. Sheila Carol wins sympathy as Gypsy. Michael Forest is a manly Gil, and Frank Wolff pulls out all the stops as the brutal Alex, but the monster, a blood-sucker, lacks definition. The creature's demise and that of the gangsters is not, however, short on thrills, and the ski run backdrop exhilarates.

Points of Appeal.—Title, excitement and obvious exploitation angles

YOUR FILMS—continued

"THE SHAKEDOWN" (Rank—British) "X" certificate vice melodrama, has been down extremely well, particularly with the

\+ + +

BRISK SATURDAY and Sunday business pushed "The Scarface Mob" (Warner) into the limelight.

\+ + +

PARAMOUNT'S "The Ten Commandments" (Paramount—VistaVision) continues to flourish on a hard ticket policy around London and the provinces. It's been a life-saver for more than one circuit.

\+ + +

DATES have been found for "Solomon and Sheba" (United Artists—Super Technirama 70) in key cities and the returns are most gratifying. "La Lollo" is, no doubt, primarily responsible for the lolly.

\+ + +

"THE NUN'S STORY" (Warner-Pathe) is also gathering the shekels up and down the country. These super-supers may affect certain independent exhibitors, but none will deny that they bring prestige, as well as kudos, to our industry.

TRADE SHOWS

LONDON

February 22:

Mining Review (U). Data. Celluloid. 10.30 a.m.
The Bat. Warner-Pathe. Vincent Price. The Corner Theatre, Soho Square. 10.30 a.m.
The Stowaway. Warner-Pathe. The Corner Theatre, Soho Square. 2.30 p.m.
12 To the Moon (U). Columbia. Ken Clark. Own Theatre. 2.30 p.m.

February 23:

Lorna Doone (re-presentation). Columbia. Own Theatre. 10.30 a.m.
Gun Fury (re-presentation). Columbia. Own Theatre. 2.30 p.m.

February 24:

And the Same to You (U). Eros. Bruce Rix. Hammer. 2.30 p.m.
Roadracers (U). Anglo Amalgamated. Hammer. 10.30 a.m.
High Journey. Columbia. Own Theatre. 9 a.m.

February 25:

The Bramble Bush. Warner-Pathe. Richard Burton. Warner. 11 a.m.

February 26:

Never Take Sweets From a Stranger (X) Columbia. Gwen Watford. Own Theatre. 10.30 a.m. and 2.30 p.m.

MANCHESTER

February 25:

Jazz Boat (A). Columbia. Theatre Royal. 10.45 a.m.

LATE EXTRAS (LONDON)

February 18:

Pattern for Violence. Warner-Pathe. The Corner Theatre, Soho Square, 2.30 p.

February 19:

Inn For Trouble (U). Eros. Peggy Mount. Studio One. 10.30 a.m.
The Flying Fontaines (U). Columbia. Own Theatre. 2.30 p.m.

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Kine. Sales and Catering Review

What makes a winner

The Odeon Restaurant at Wembley, with its adjoining Stars Bar (seen through the glass wall in the centre background) won the 1959 CMA National Catering Competition. This article discusses the reasons for the success of the restaurant and its manager, M. Melman

THE ...onal catering competition organised by C... has become something of an institution wi... the company. Yet three years ago, when t... project was first broached, it was an entirely ... venture.

Its suc...s, however, was instantaneous. Now, after the completion of the second contest, CMA is well s...fied that the triple aim of such competition has been achieved, namely the promotion of healthy inter-restaurant rivalry; the raising of overall standards of catering and service; and the improvement of efficiency and general economies.

In addition to its many functional catering operations and banqueting suites, CMA now operates 60 full-time restaurants plus two seasonal operations. Not all, however, participated in the competition, for only those situations were eligible where the manager had occupied that office for a period of 12 months.

Of the restaurants participating, each received six unannounced visits by the head office and regional catering executive during the year. On each occasion, marks were awarded as a result of a critical but impartial survey of the restaurant concerned.

Valuable Lessons

There may be valuable lessons to be learned in examining the qualities that brought to the top this year the Odeon Restaurant and Stars Bar, Wembley, Middlesex, managed by M. Melman.

It is a ...mall situation which, though recently modernis... lacks some of the amenities of its bigger co...ins. (The restaurant itself seats 53 and the ...joining Espresso coffee bar accommodates a f...ber 28.)

Incide...ly, it is characteristic of the enthusiasm tha... contest engendered that the runner-up—the ...on Restaurant, Manchester—was only one poin...hind: and only a further three points separated ...anchester from the third place winner, the Od... Restaurant, Horsham.

The w... ng qualities can be best summed up under fi... istinct headings:

Recepti...

Mr. N... an is a young and enthusiastic manager wh... gets on with people." His reception to cust... s is always outward-going, friendly and hel... and he has, too, that happy knack of getting ...best from his staff of 24. Without this te... ordination the restaurant could never have a... ed its competition success.

Mr. ...an, incidentally, has since been promoted ... Finchley Gaumont Restaurant. The new ... at Wembley is Mrs. M. Beaumont, who ... his assistant throughout the contest period.

Tabl... out and appointments

In ... to table lay-out and appointments, the Wembley restaurant maintained the highest standards at all times.

Napery, the basis of all good table lay-out, was always spotlessly clean; there were napkins for every comer; water jugs were scrupulously clean with ice-cold water; and each table was fully laid at all times.

Mr. Melman also ensured that the new CMA range of china—a honey-glaze rimmed in the Odeon and Gaumont colours—was set off to the best advantage with simple floral arrangements in posy bowls, not tall vases, so often found to be a barrier to table conversation.

Menu compilation and variety

In this respect too, Mr. Melman's enthusiasm was manifest in the constant variation of the dishes offered, many being new to this particular situation. Such a policy he regarded as essential, since the majority of the restaurant patrons, especially at lunchtime, are regular customers.

Fresh dishes were included in both the 4s. table d'hote and the a la carte range (which extends from 2s. for a light "snack" dish to 7s. for fillet steak garni, with roll, butter and coffee).

The Wembley restaurant is situated near the approach to Wembley Stadium and Pool and considerable custom is drawn from spectators at the many sporting events there. On Cup Final day last year, Mr. Melman catered for over 1,000 customers, serving 516 light meals, 268 lunches, and 206 high teas. This is no mean task, taking into account the restricted accommodation and, more important, the time factor.

Food Quality and presentation

A good manager also exercises considerable influence in this important sphere for, although much buying is done from a fixed list of official suppliers, such items as grocery, provisions, milk, bread and pastries, etc., are obtained direct from local suppliers chosen by the manager.

Having assured himself that the quality of all food was always of the highest, Mr. Melman paid equal attention to the excellence of its presentation.

For example, since the average person eats and drinks with his eyes quite as much as with his mouth, colour values and detail of presentation were observed.

Presentation

Other niceties of presentation found at Wembley included the patting and/or curling of butter, the presentation of rolls in a bread basket holding a clean napkin, the serving of coffee by the pot without extra charge.

Always Mr. Melman endeavoured to give the customer a little more attention than he might reasonably expect to find at home.

Service, staff courtesy and appearance

Mr. Melman instructed his waiting staff that whilst speed was important it must not be accompanied by a lower *level* of service.

In his own words: "To serve a three-course meal in 20 minutes is not good service if the customers feel that the food has been thrown at them."

In regard to appearance, the regulations laid down by the company were scrupulously observed. All staff wore, in addition to their button-through black nylon uniforms, clean headbands, aprons and sleeve bands and carried clean service cloths. The use of nail varnish was forbidden.

Personality Profile

Douglas Price

Cinema Sales Controller, Eldorado Ice Cream

ALMOST everything about W. D. (Douglas) Price is brisk; his appearance, his voice, his manner. It may be due to the fact that he has an athletic past, an energetic present, and an active eye on the future. It could also be due to the habit, acquired over a number of years, of selling a lot of things to a lot of people.

Now, in his early forties, he brings all his briskness to a crusade for increasing the sale of ice-cream in cinemas.

Douglas Price is, not unexpectedly, pretty well fitted for the job. Born in Leek, Staffordshire, and educated at Bedford Modern School, his first job on leaving school was with the Meltis Company at Bedford. He was appointed as a junior clerk on the production department or, as he, himself, puts it rather more tersely, "office boy."

This provided him, incidentally, with his first experience as a supplier to cinemas.

Soon he graduated, at the knowing age of 18, to the distinction of a Junior Representative for Peak Frean (an associated company) and he still remembers one of his first jobs—taking a packet of samples into shops in West Derby Road, Liverpool, at 9 a.m. on a wet Monday and canvassing for orders.

"I did open a few accounts," he recalls, "after all I only had to sell one tin of biscuits."

With Peek Frean he had what he now calls his first serious lesson in salesmanship. When the Queen Mary was being launched he was sent down to Southampton to sell grocers a special tin of biscuits with a picture of the liner on the front. He was very enthusiastic, so enthusiastic that, after one grocer had indicated quite abruptly that he didn't want any Queen Mary biscuits, young Price remained convinced that he could convert him by calling on him at his private house that evening.

"Neither before nor since have I come out of anyone's house so quickly," now says the older and wiser Price.

Thus hardened and enlightened in the craft of salesmanship, young Price felt the urge to do what he was sure were better things: he developed an ambition to shake off the crumbs of grocery and sell, instead, to chemists, whose shops and their owners had a quiet professional dignity.

So he sent in his resignation to Peek Frean and caused, thereby, some mild consternation, not, he now realises, because Peek Frean particularly valued his services, but because, in those days, resigning from the company was a thing that junior members of the staff just didn't do.

Peek Frean, however, survived the blow, and Douglas Price joined a firm called Newton Chambers, in Sheffield, who made gasometers, drain pipes, slow-burning fires and toilet products. When war broke out, Price, who in common with nearly all his fellow members of Bedford Rowing Club, was a Territorial, [illegible] with the Royal Artillery to France; then[illegible] to the Middle East and Italy, doing what ex-S[illegible]vemen now casually call "the usual round."

After demobilisation in 1946 he fe[illegible]like so many others, unsettled. He went back [illegible] Newton Chambers for a while, but he [illegible] felt urgently that he no longer was content [illegible] be just a salesman in a provincial town. So [illegible]e gave brisk vent to his ambition and joined [illegible]ussons, Ltd., as London sales manager; and w[illegible]nt from there to Union International, the parent company of Eldorado, as assistant to Jack Driver the sales chief.

Thus his career has turned full circle, from selling to cinemas with Meltis, to selling to cinemas with Eldorado.

Apart from his professional interest in cinemas and his firmly held belief that service to a customer goes a long way further than just supplying the goods, Douglas Price has a hobby too, that links his interests firmly with the cinema. He is secretary of a film unit of a North London branch of Toc H. that gives an average of 30 shows every month in hospitals, institutions and old people's homes.

You can take it for granted that the film unit is run efficiently and briskly.

People in the News

WILLIAM A. BEACH, Nestlé's London area sales manager for confectionery, h[illegible] retired after 37 years with the company. He had been area sales manager since 1930.

His successor, Donald Caddy, has [illegible]en with the company for almost five years, a[illegible] actually started in London under Mr. Beach as [illegible] pioneer representative on chocolate. He has [illegible]ce been district supervisor on chocolate at Re[illegible]ng; field supervisor (chocolate) for the South o[illegible]ngland; and area sales manager of Bristol.

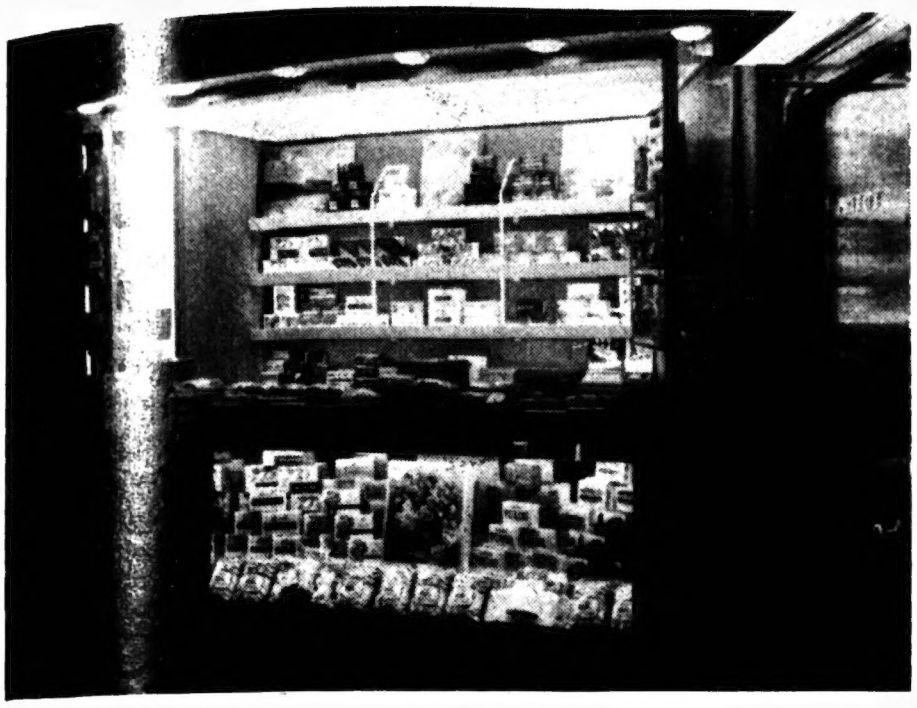
\+ + +

F. F. ROBB, sales manager of [illegible]nd M. Duncan, Ltd., has been appointed sa[illegible] director of the company.

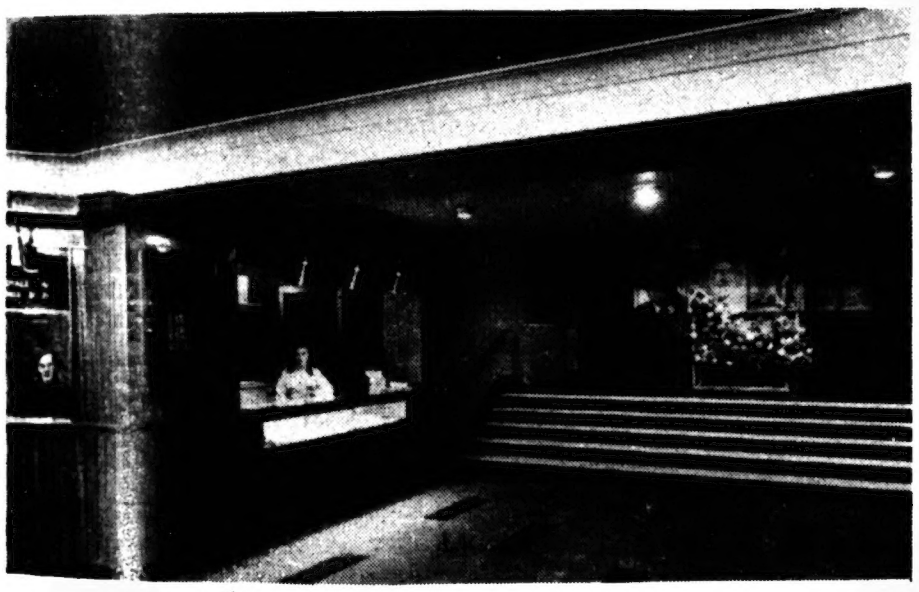
SWEET SALES

Delegates at lunch during the W[illegible]h and Sons sales conference at the Re[illegible]Hotel, Whitley Bay. Representatives [illegible]velled from all parts of the country, [illegible]d the meeting was presided over by [illegible]aging director Tom Welch. Plans for [illegible]50 include the extension of the range [illegible] lines in packets and jars

SALES POINTS



This brightly lit kiosk is a notable feature of the spacious foyer at the new Odeon, Harlow, recently opened by CMA



A combined pay-box and large sales kiosk has been made into an integral part of the foyer design at the Abbeygate, Bury St. Edmunds

The attractive modern bar at CMA's ballroom, the Astoria, Middlesbrough

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¼lb. carton

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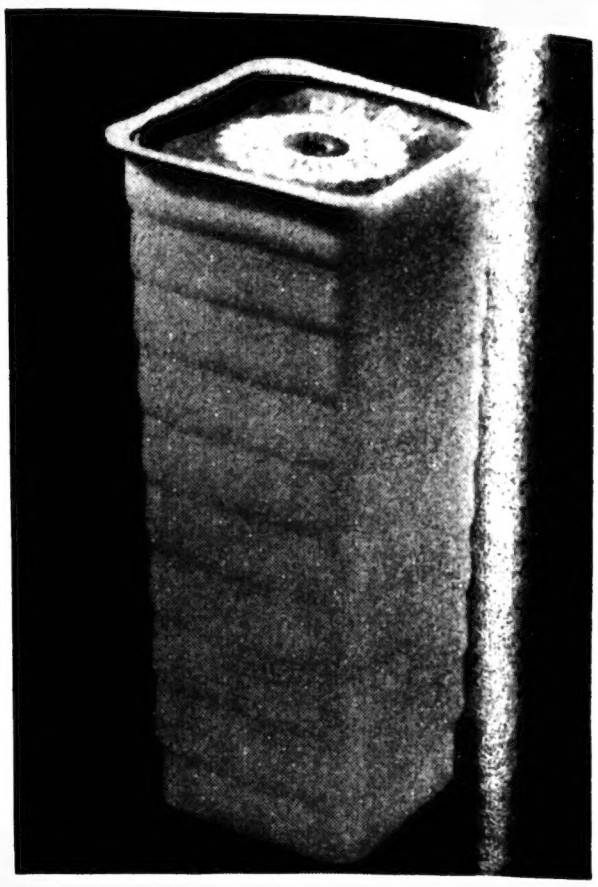
NEWSLINES ON NEW LINES

Polystyrene makes the Cup Squash carton

A START will very soon be made with distribution of the new polystyrene shilling carton for Kia-Ora Cup Squash.

The new carton, which is supported by a new advertising cartoon, will be launched in about 80 cinemas in and around London, and will then be progressively introduced over the whole country.

Its main advantages are that patrons can see what they are drinking; that the polystyrene seal is an improvement on existing cartons, being durable, but easy to pierce with a straw; and that the drink stays fresh longer.



The new polystyrene shilling carton for Kia-Ora Cup Squash

Welcomed

SINCE their introduction to the trade late last year, Cravens Blackcurrant Pastilles have met with a most reassuring consumer response. They sell in ¼ lb. shilling cartons.

Recently this pack has been introduced to cinemas in Belgium and Western Germany; and, this month, the first consignment is going to France.

Sealed Wrapping

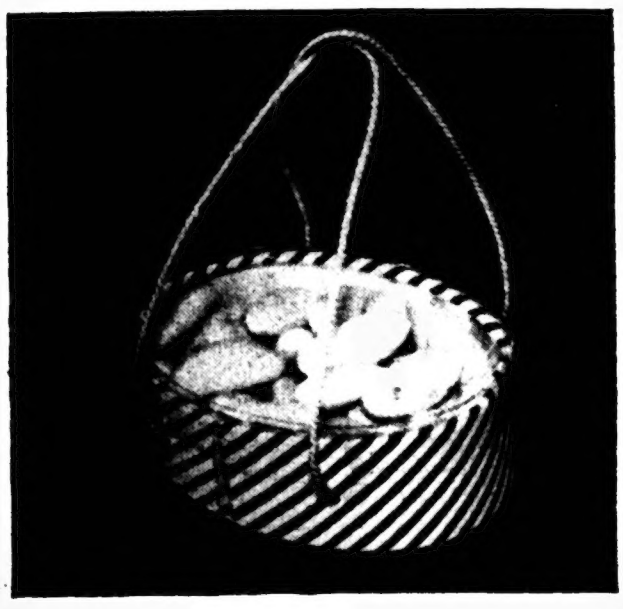
A COMPLETELY new carton has been designed by W. and M. Duncan for its ½ lb. pack of Milk Capital. Another innovation is a new method of wrapping the Coconut Square by using waxed, heat-sealing paper, which ensures that the sweet remains fresh very much longer. In addition, the wrapper has been made brighter by the use of yellow instead of gold as the background colour.

Reintroductions

THIS month Welch's is reintroducing Fruit Tangoes and Sherbet Tangoes into its range in all packs.

Fruit Tangoes is a soft-centred assortment of fruity sweets, consisting of the following combinations of flavours: strawberry with chocolate centre; apricot with apricot jam centre; pineapple with coconut centre; and blackcurrant with blackcurrant jam centre. Sherbet Tangoes is an assortment of sherbet-centred sweets in four different flavours, lemon, lime, orange and raspberry.

The Caramel Bon Bons, introduced in a 2s. 6d. drum just before Christmas have proved popular and Welch's hopes soon to be able to put them on the market in a handy shilling carton.



Novelty pack from Kenyon, Son and Craven for Sugared Jordan Almonds

Vanity Pack

A REALLY charming novelty pack for its Sugared Jordan Almonds has been produced by Kenyon, Son and Craven.

Selling at 2s., it is an oval carton with clear, plastic lid, the sides bearing a diagonal candy-stripe design in green and white, with "handles" of yellow silk cord. It has, say the makers, already proved popular in cinemas.

Rum and Coffee

NEW for 1960 from Chocolat Tobler are Rum and Coffee Creams. The coffee cream centres are laced with genuine old Jamaica rum, and are covered in fine dessert chocolate. They retail at 3s. 3d. per ½ lb.

The attractive coffee, gold and red carton, packing half-a-dozen to the outer, was the creation of Tobler's chief designer, C. V. Seabright, who received an award at the 1959 National Packaging Exhibition for his pack design of Tobler Ginger Creams.

Newcomer

FIRST 1960 new line announced by James Keiller is Chocolate Mint Jels.

This is a combination of smooth mint cream and mint jelly in sandwich style, and the confection is covered with Keiller chocolate couverture. Retail price is 1s. per ¼ lb.

Novelties

A POPULAR addition to the novelty lines marketed by H. J. Packer has been the penny Rocking Horse. This chocolate-moulded confection has been designed to give maximum child appeal. The Rocking Horses are packed in boxes of six dozen, and there is an attractive display card with each box.

Based on the success of this line, the very latest novelty is a 2d. Packer's Pistol in moulded chocolate. The display outer contains four dozen.

Packer's Crispets are now available in shilling cartons.

Alterations

SUBSTANTIAL alterations have been made to the list of products available from John Mackintosh and A. J. Caley.

The principal changes are the withdrawal of the Dari-Rich and Fortune lines, and the fact that Munchies are now available in a shilling packet as well as the usual sixpenny size. Mintola has been restyled, the shape of the chocolate peppermint creams being altered; the green and red wrapper is gayer, and the line, at 6d., is marketed under the Mackintosh name.

Of particular interest is the introduction of a new, double-centred, boxed chocolate assortment called Good News. Packed in distinctive boxes in three shades of blue, it contains eleven different, double-centred chocolates in the assortment.

It is available in two sizes, ½ lb. and 1 lb., retailing at 3s. and 6s. respectively, and is being backed by national advertising.

Eldorado's new ice cream lolly "T... Topper
It is made with fruit juice with an ice c... centre
and retails at 6d. An addition to t... Eldorado
range, it was created to fill a need ... hildren's
performances. Showcards and a ne... -second
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Sixteen Favourites

TOP OF THE BILL!

Tops for value . . . tops for quality . . . tops for flavour . . . Welch's 1/- packets will shoot to the top of your sales list too!

The bright, colourful packets, attractively designed to catch the eye and promote sales, all help to make these big 1/- packets sales winners.

ANOTHER NEW FAVOURITE!

Stock up with BLACKJACK — the latest addition to Welch's range of 1d. BARS — a delicious toffee bar flavoured with licorice and aniseed.

POCKET A PACKET WITH

WELCH'S

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